漫画人

JAPANESE POP CULTURE & LANGUAGE LEARNING

$5.50

MANGAJIN

No.52

GAMBLING IN JAPAN

Japan-related jobs in the US

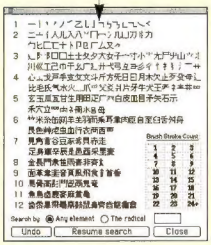
Tora-san: the manga

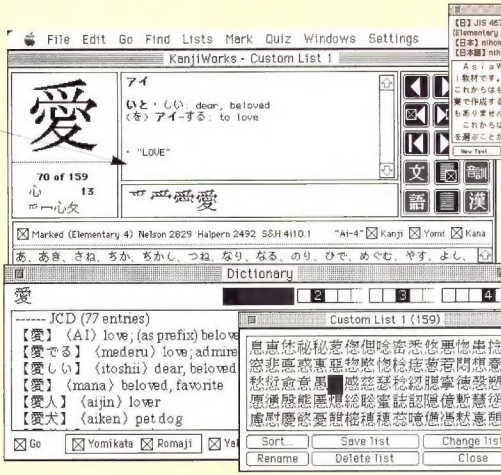
52
0 74470 78600 9

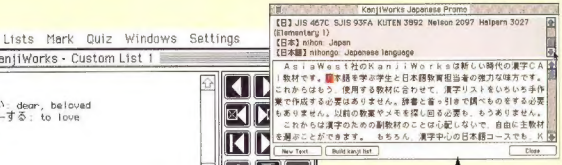
Conquer The Kanji Jungle With The Click Of A Mouse

New reference information *includes Spahn & Hadamitzky's* ***Japanese Character Dictionary****, English core meanings from Jack Halpern's* ***New Japanese-English Character Dictionary****, and animated stroke order diagrams for up to 6,355 kanji.*

Build custom lists*, or reference kanji by combinations of radical, elements, On-kun readings, English core meanings, and more!*






KanjiWorks Japanese Promo
【日】JIS 467C SJIS 93FA KUTEN 3992 Nelson 2097 Halpern 3027 (Elementary 1)
【日本】nihon: Japan
【日本語】nihongo: Japanese language
New Text Build kanji list Close

The new On-line Kanji-Reader *lets you browse any Japanese text file as a floating window inside KanjiWorks.* Click on a kanji or compound, and pull up a wealth of reference information. Build a list of the kanji at the click of a mouse, and Quiz yourself with any of the 5 built-in random, auto-graded quiz options.*

System Requirements
Macintosh with System 7.1 or later
2Mb RAM, 4-16Mb HD space
(Japanese Language Kit or KanjiTalk recommended but not required)*

KANJI 漢字 WORKS

Special Offer:
Mention *Mangajin* and receive a *free* Radical Mouse pad with your purchase of KanjiWorks.
Valid through 10/15/95

KanjiWorks™ is a revolutionary computerized kanji dictionary and learning aid. It makes reading and mastering kanji faster and more enjoyable than you ever imagined possible. An unmatched user-friendly layout and design, and blazing-fast reference and display makes KanjiWorks fun and easy to use. Unparalleled customizability makes it flexible enough to match any learning style. Comprehensive reference information allows you to reference and read kanji at the click of a mouse, without leafing through dictionaries. Student-oriented features like user-definable formats for export and printing of kanji lists, and built-in kanji images that allow KanjiWorks to run without KanjiTalk or the Japanese Language Kit make KanjiWorks the ultimate kanji program for referencing and mastering kanji.

No other program delivers so much – on any platform. Download the latest demo from America On Line, Compuserve or your favorite ftp site, or contact AsiaWest Software for a free demo and 20+page Getting Started Guide, and find out for yourself why serious students choose KanjiWorks.

	Extended	*Advanced*	*Intermediate*
Kanji Entries	*6,355*	*2,229*	*1,006*
Compounds/Words	*58,000*	*8,000*	*4,000*
Example Sentences	*3,000*	*3,000*	*1,500*
Spahn & Hadamitzky JCD module	✓		
Halpern NJECD core meanings	✓	✓	✓
Radical Tutor with Animated brush strokes	✓	✓	✓
Kana/Romaji Readings Display	✓	✓	✓
Pre-built Kanji Lists	*15*	*12*	*10*
Unlimited Custom Kanji Lists	✓	✓	✓
Random Multiple Choice and Input Kanji Quizzes	✓	✓	✓
*KanjiReader On-line Translation Tool**	✓	✓	✓
5 Sort Options for Kanji Lists	✓	✓	✓
Searchable Note Pad	✓	✓	✓
140+ Pages Documentation	✓	✓	✓
2nd Day FedEx Delivery (U.S.)	*Free*	*Free*	*Free*
Price	*$195*	*$149*	*$85*

* KanjiReader function requires KanjiTalk or JLK

ASIAWEST SOFTWARE

AsiaWest Software
225 Park Place, Ste 1A• Brooklyn, NY 11238
Tel. 718-636-6726 • Fax. 718-636-6723
asiawest@applelink.apple.com

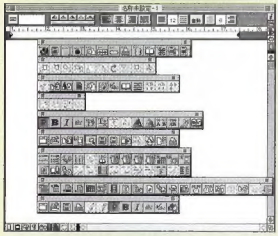
800-SYS-ASIA
Also available at Kinokuniya in NY, NJ, SF & LA

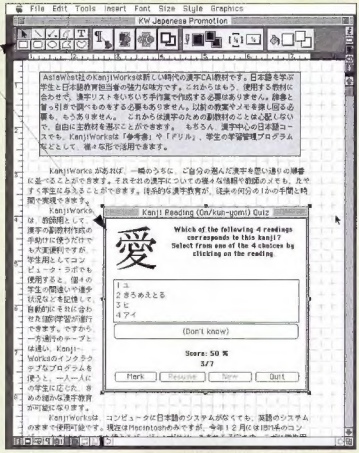
Available in Japan through:
CCIC Japan
Y.L. Building 4F, 3-38-5 Kamitakada, Nakano-ku, Tokyo 164
Tel. 03-3388-8753 • Fax. 03-3388-3732
CCIC.DVJ@applelink.apple.com

Powerful Document Processing In Any Language...

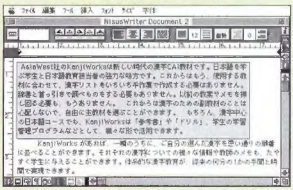
Powerful DTP and Graphics capability *for precise page-layout in Japanese or English. Nudge graphics, guides, text-wrap, and layering are all available at the click of a mouse.*

Packed with more tools and features *than any other word processing program. The perfect bilingual solution for everyone from students to graphic artists.*





Flexible user-friendly interface *whether you want to work in English or Japanese. Only Nisus 4.06(J) lets you switch between English and Japanese environments so easily.*



with NisusWriter

Both NisusWriter 4.0(E) and the NisusWriter 4.06(J) Super-CD give you unbeatable word processing and DTP power at an incredibly low price. NisusWriter 4.06(J) even features TSM Passport, an on-line J-E/E-J dictionary that allows you to reference any word in your document. Call or write to AsiaWest for a free demo, and learn how you can put the power of Nisus to work for you.

For a limited time, AsiaWest Software is offering special bundle packages featuring KanjiWorks, NisusWriter, Japanese Language Kit, and KanjiTalk that will make setting up your Japanese Macintosh system easy and affordable. Choose the right bundle to meet your needs, and save hundreds of dollars off retail prices! Call us, and we'll help you choose the right system to meet your needs.

Basic Bundle
KanjiWorks Advanced 1.5
NisusWriter 4.0(E)
$229.00

Japanese Starter-Kit Bundle
KanjiWorks Advanced 1.5
Japanese Language Kit
NisusWriter 4.0(E)
$399.00

Japanese PowerTools Bundle
KanjiWorks Extended 1.5
NisusWriter 4.6(J) Super-CD
$349.00

Nihongo-Pro Bundle
KanjiTalk 7.5
KanjiWorks Extended 1.5
NisusWriter 4.6(J) Super-CD
$679.00

	NisusWriter 4.0(E)	*NisusWriter 4.06(J)*
Media Format	*3.5" Floppy Disks*	*CD-ROM*
Japanese Support (with JLK/KT7)	✓	✓
DTP, Graphics & Page Layout Tools	✓	✓
Multimedia Support (QuickTime, voice annotation, English TTS)	✓	✓
Unlimited Undos, Non-contiguous Selection, Multiple Clip-boards	✓	✓
Auto Vocabulary List Building	✓	✓
Japanese Menu Option		✓
TSM Passport J-E/E-J On-line Bi-directional Dictionary		✓
American Heritage Dictionary		✓
Aris Graphics Sampler		✓
Documentation	*5 English manuals w/ 1,000+ pages of printed documentation*	*Bilingual On-line Documentation. English manuals available for $65*
System Requirements	*68030 Mac, System 7 3Mb RAM / 7Mb HD*	*68030 Mac, KanjiTalk 7 or System 7 w/ JLK, 8Mb RAM, CD-ROM*
Price	*$99**	*$199**

* Educational Discount Price

ASIAWEST
ASIAWEST SOFTWARE

AsiaWest Software
225 Park Place, Ste 1A • Brooklyn, NY 11238
Tel. 718-636-6726 • Fax. 718-636-6723
asiawest@applelink.apple.com

All major credit cards (Amex, Visa, MasterCard, JCB), and official purchase orders accepted. Site license rates available. Call for shipping charges on orders over 2-pounds. N.Y. Residents add 8.25% sales tax.

MasterCard VISA

Japan And The Art Of Landing Feet First.

The Daruma Doll is a Japanese good luck symbol, bottom-weighted to always land feet first. To make a wish you paint in one of the eyes. When the wish comes true you gratefully paint in the other eye. This is the *non*-business side of Japan you need to know in order to understand its business side.
All the books you need to fully know the real Japan are now at KINOKUNIYA (Kee-no-ku-nee-yah)—in both English and Japanese.

BOOKS KINOKUNIYA

KINOKUNIYA BOOKSTORES

The Largest Japanese Bookstore Chain in The U.S. and Japan

San Francisco (415)567-7625	*Los Angeles* (213)687-4480	*Costa Mesa* (714)434-9986	*New York* (212)765-1461
San Jose (408)252-1300	*Torrance* (310)327-6577	*Seattle* (206)587-2477	*New Jersey* (201)941-7580

KINOKUNIYA BOOK STORES OF AMERICA CO., LTD.

漫画人 CONTENTS

MANGAJIN No. 52, February 1996

page 14

features

14 Gambling Japan Style
Gambling on horses, bikes, and speedboats is increasingly popular in Japan—and the government, which derives a significant portion of its revenue from these activities, is doing everything in its power to keep it that way.

62 Japan-Related Jobs in the US
The opportunities are expanding—but so is the competition.

manga

Otoko wa Tsurai Yo • 男はつらいよ **25**
Finding a wife for the lovable but shiftless Tora-san proves to be no easy task.

Crayon Shin-chan • クレヨンしんちゃん **38**
Japan's naughtiest little boy goes skiing for the first time.

Kono Hito ni Kakero • この女に賭けろ **46**
Part 6: To win the account on which her future rests, banker Harashima Hiromi must first win over her arch-rival, Katō.

American Comics • アメリカの漫画 **54**
Calvin and Hobbes and *Garfield*—in Japanese.

Manga Shorts • 四コマ漫画 **72**
Furiten-kun and *The Rakuten Family.*

Reggie • レジー **77**
Part 4: Baseball star Reggie Foster can't believe what he sees in a Japanese training camp.

page 25

departments

page 13

11 Brand News (Innovative uses of the Japanese language)
A shocking shopping experience.

13 Senryū
Humorous haiku, by the people.

60 Book Review
A Mature Woman gives the modern woman little to cheer about.

61 On the Bookshelf
Recently released books about Japan.

68 Cooking Corner
Donburi: One-bowl meals for the masses.

language learning

Politeness Levels, Pronunciation & Punctuation 23
A word about conventions used in *Mangajin.*

Basic Japanese: *Sugoi* 94
An ordinary word for extraordinary times.

Translator's Note 100
A pragmatic word.

Vocabulary Summary 101

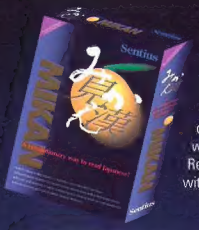
miscellaneous

5 Publisher's Note
8 Letters
9 Bloopers
102 Classifieds

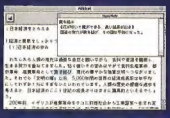
Mangajin is a made-up word combining *manga* ("comics/cartoons") and *jin* ("person/people"). It sounds almost like the English word "magazine" as rendered in Japanese—*magajin.* All of the Japanese manga in *Mangajin* were created in Japan, by Japanese cartoonists, for Japanese readers.

Media from Japan's best minds.

Put Mikan on your Mac and learn to read Japanese the easy way.



Forget counting character strokes! Get word readings and meaning with the click of a mouse. Mikan comes on two floppies with two complete Japanese electronic books . So now you can practice and memorize kanji characters and words as you read these books on your computer. When you reach a character, word or passage you don't understand, Sentius Read!, Mikan's book viewer, immediately pops up with a definition! There is also a built-in database with which you can create your own Personal Dictionary of tens of thousands of words.



Mikan comes with Nikkei's *A Primer on the Japanese Economy* and Kodansha's *Short Stories* by Takashi Atoda – 300 pages of entertaining and informative text, with the furigana reading for all kanji characters, a 10,000 word integrated glossary derived from Kenkyusha's dictionaries and over 1,000 grammar notes that explain difficult phrases.

Mikan helps you understand!

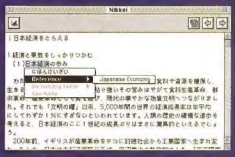
Mikan lets you learn Japanese while you read. If you come across a word, character or phrase you don't understand, just click on it and the reading and definition pop up instantly. Difficult to understand sentences are paraphrased and explained.

Mikan helps you build your vocabulary!

Plus, Mikan has a powerful database which allows you to build your own Personal Dictionary by copying words from the books, entering words from class materials, or importing data from other applications. You can also quiz and drill yourself using Mikan's powerful search and display techniques.

A demo version of Mikan is available on CompuServe, GEnie, NiftyServe and on the Internet. Contact us for more details!

Get Mikan today! And learn to read Japanese the easy way.



Mikan helps you read!

Order MIKAN For An All New Low Price! $99.00

Play Electronic Books on the Mac with Sentius software.

New Japanese-English Character Dictionary

- System of Kanji Indexing by Patterns (SKIP) —a revolutionary new method lets you look up characters quickly.
- A large variety of lookup methods and four on-line topics menu allow even a beginner to locate entries with speed and ease.
- 60,000 senses for 42,200 words and word elements show how each character contributes to the meanings of compounds.
- 1,200 synonym groups –the first kanji thesaurus ever! **$99.**

Sentius Electronic Book Player

for Macintosh unlocks the door to all Electronic Book CD-ROMs that support the EB, EBG or EBXA standard. Just install the software once, and start accessing hundreds of titles in the most portable compact disc format yet. **$129.**

Order Sentius Electronic Book Player for Macintosh, and we'll include the **Kenkyusha New Eiwa/Waei Collegiate Dictionary**! (reg. $68)

Choose from over 300 Electronic Books!

Dictionary of Science and Technology
260,000 English and 350,000 Japanese entries. **$99.**

Bilingual Computer Dictionary
25,000 English and 27,000 Japanese entries. **$99.**

Manga Nihon Keizai
Based on a best-selling comic book. Great for those studying business Japanese. **$65.**

Call today for a complete listing.

Packed Like Sushi
Highly entertaining. Allows anyone to learn Japanese idioms and expressions. **$39.**

Japanese Names Dictionary
300,000 + names! Characters and readings in katakana and romaji. **$99.**

Perfect for anyone learning Japanese!

Kotowaza Dictionary
Based on the NTC idiom dictionary. Over 8,000 English & Japanese entries. **$59.**

Bilingual Nikkei Dictionary of Business
9,500 definitions and 18,800 phrases in English with definitions and phrases in Japanese. **$99.**

To order, call 800-434-0474

Or fax your order to 415-473-0507

These products are also available through Kinokuniya bookstores.

Sentius

READ!

publisher's note

Travel to and from Japan has come a long way since the days of Commodore Perry, but those 14-hour flights are still an exercise in controlled tedium. What better way to pass the time than with a copy of *Mangajin*? At least, that's what we have been telling the airlines since back in 1989. Finally, one of them has heeded our advice. Starting in mid-January 1996, *Mangajin* will be on all American Airlines flights to and from Japan. In keeping with my shamelessly commercial use of this space, let me recommend that you include American in your travel plans, if just to enjoy their enlightened selection of in-flight publications.

We also supply JAL with a few copies of *Mangajin* for their US terminal lounges, and we are still talking with some other airlines, but the decisions about in-flight reading material seem to move at a much slower pace than the airplanes. If you have occasion to fly one of those other airlines, maybe you can make it a point to complain about the limited selection of magazines on board.

The tough part about growing is that there always seem to be growing pains. One of the things that has been growing at Mangajin is our database—not only is our circulation increasing (never as quickly as I would like, but still, it is increasing), but we have also bulked out our catalog with items such as the cassette tapes, books, and a wider-than-ever selection of third-party items. Our dedicated and exceptionally talented business staff has brought the situation under control, but I'm sorry to say that during the past few months some of our subscribers and catalog customers may have experienced delays in receiving their orders. We appreciate your patience and understanding, and let me reassure you that 1996 will be a new year in this regard.

Vaughan P. Simmons

COMING UP IN MANGAJIN NO. 53

Hit Products of 1995: Tokyo media maverick Mark Schreiber reports on the products that caught the fancy of Japanese consumers in 1995.

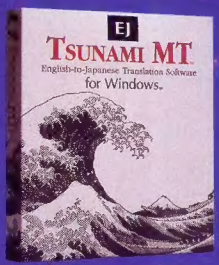
Cybermarketing in Japan: the information superhighway makes access to the Japanese market easier, but there are still cultural speed-breaks to negotiate.

Manga

- *Otoko wa Tsurai Yo!*: Tora-san maintains a nonchalant attitude in the face of his first *o-miai*.
- *Kono Hito ni Kakero:* Banker Harashima Hiromi finds an artful way to land the Shinwa Enterprises account.
- A new "feature manga" (to be announced) plus a variety of 4-frame manga, including gaijin laborer *Garcia-kun*.

Copyright © 1996 by Mangajin, Inc. All rights reserved.
• *Calvin and Hobbes*, by Bill Watterson, from *The Authoritative Calvin and Hobbes*, ©1990 Universal Press Syndicate. All rights reserved. Reprinted/translated by permission of Editors Press Service, NY. • *Garfield*, by Jim Davis, ©1993 Paws Inc. Distributed by Universal Press Syndicate Inc. All rights reserved. • *Kono Hito ni Kakero*, by Shū & Yumeno, first published in Japan in 1994 by Kodansha, Ltd., Tokyo. Publication in *Mangajin* arranged through Kodansha. • *Otoko wa Tsurai, Yo*, by Yamada, Hayashi & Takai, first published in Japan in 1994 by Gakken, Tokyo. Publication in *Mangajin* arranged through Gakken. • *Reggie*, by Jeans & Hiramatsu, first published in Japan in 1992 by Kodansha, Tokyo. Publication in *Mangajin* arranged through Kodansha. • *Rakuten Famiri*, by Nitta Tomoko, first published in Japan in 1995 by Futabasha, Tokyo. Publication in *Mangajin* arranged through Futabasha. • *Furiten-kun*, by Ueda Masashi, first published in Japan in 1988 by Take Shobo, Tokyo. Publication in *Mangajin* arranged through Take Shobo.

Japanese Translation Software
for Windows!



"By not requiring any Japanese system software, Tsunami brings basic Japanese translation to computer users who would otherwise never have this capability."
- Multilingual Computing, 1995

Tsunami MT for Windows gives PC users the ability to translate English documents into Japanese - at the touch of a button. Software engineers at our Artificial Intelligence Laboratory in Tokyo optimized Tsunami MT for normal MS-Windows (95, NT or 3.1), so there is no need for DOS/V or Win J. The results speak for themselves:

- High-quality Japanese translations
- AI sentence parser used in 3 translation modes
- Full compatibility (SJIS & ASCII files, OLE 2.0)
- Kanji & kana text editing (fully functional FEP)
- Integration with MS-Windows word processors
- Japanese fonts: print kanji & kana documents
- Configurable user dictionaries

Japan's version of Tsunami MT (E-JBANK) has been the best-selling machine translator in Japan for nearly fifteen years. Tsunami MT can provide immediate translations of all of your documents for only $690. Order with MasterCard or VISA today and we'll help put your PC within reach of Japan!

With the success of Tsunami, we are introducing machine translation in the other direction! Neocor will release *Typhoon MT* (Japanese-to-English) in early 1996. Call 1-800-693-9283 and visit our web site for info on all Neocor software.

NEOCOR

*Neocor*Technologies
9138C Regents Rd.
La Jolla, CA 92037
(619) 483-2524

1-800-693-9283
http://www.neocor.com

LEX Exchange 1996

Japan • Korea

Summer homestay and travel with host families for singles, couples, families, and teens 12 and older. Two or four weeks. Qualified English-speaking support staff and leaders. Since 1981.

LEX America
68 Leonard Street
Belmont, MA 02178
(617) 489-5800 Fax: (617) 489-5898
Email: hippoam@aol.com

漫画人 MANGAJIN

Editor at Large & Publisher
Vaughan P. Simmons

Japan Representative
Hiromichi Moteki

Translation Editor
Wayne Lammers

Managing Editor
Laura Silverman

Associate Editors
Lev Grote, Virginia Murray

Contributing Writers/Editors
Carole Addlestone, Ian Baldwin, Lorraine Fick, Lisa Gilmore, Ikuko Okuyama, Anthony Owsley, Ann Saphir, John Storey, Robbie Swinnerton

Art & Graphics
Kazuko Ashizawa

Cover
Kazuko Ashizawa

Advertising Director
Greg Tenhover
Tel. 770-590-0270 / Fax 770-590-0890

Marketing Manager
Kathy Saitas
Tel. 770-590-0092 / Fax 770-590-0890

Business Manager
Robert Lester

Subscriptions & Office Manager
Vicky Payne
Tel. 770-590-0091 / 1-800-552-3206

Bookkeeper
Cathy Hanrahan

Administrative Assistants
Latasha Roberts, LaToysha Baldwin, Paris Dillard, Bernard Jones

Exclusive agent in Japan:
Sekai Shuppan Kenkyu Center
Tel. 03-3479-4434 / Fax 03-3479-5047
Subscriptions in Japan: ¥8,300/year

Advisory Board
Peter Goodman, Karen Sandness, Frederik L. Schodt, Jack Seward, John Steed, Ginny Skord Waters, William Yamaguchi

Mangajin employees can be reached via e-mail at: firstname@Mangajin.com

Mangajin (ISSN 1051-8177) is published 10 times a year, monthly except January and July, by: Mangajin, Inc., 200 N. Cobb Parkway, Suite 421, Marietta, GA 30062. The yearly subscription is $39.95; contact the Subscriptions Manager for overseas subscription information. Second-class postage paid at Marietta, GA 30060 and additional offices. Postmaster: Send address changes to: Mangajin, P.O. Box 7119, Marietta, GA 30065. USPS # 006137. The name *Mangajin* is registered in the U.S. Patent & Trademark Office.

Japanese pages in this issue were output by Tulip, Inc., of Berkeley/San Francisco, CA.

Printed in USA

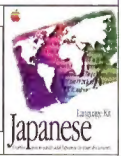
GITCO

Your one-stop superstore for japanese-language software and hardware. Call for your free catalog.

1-800-JAPAN-07

(510) 704-9129 outside N. America, email to gitcoinfo@aol.com

OPERATING SYSTEMS: From Apple's Japanese Language Kit and KanjiTalk for Mac to DOS/V, Win-J and the Japanese Windows Kit for PC, GITCO has an O/S to meet your application and system needs. And we always offer bundle discounts.



WORD PROCESSING& TRANSLATION: We carry all the hottest new programs for Mac and PC, including Nisus and the incredible Japanese Power Tools, PC-Transer and EGWord. All at the best prices, and all with full bilingual support.

LANGUAGE LEARNING: Our sophisticated learning packages teach you the fundamentals of Japanese reading and writing using interactive, multi-media technology, making language learning more fun and effective than ever before.

The Canon Wordtank Super Series

IDX-9500
IDX-7500
IDX-6500

This pocket-size powerhouse will meet your every translation demand. It's three dictionaries built into one. Input in kana or romaji. Search for over 6,500 kanji and 30,000 compounds by radical, stroke count or phonetic reading. Japanese-English, English-Japanese dictionaries feature over 170,000 words. More than 640,000 entries in all! The Canon Wordtank. When you're serious about Japanese.

THE SHARP ZAURUS: Look up kanji by drawing the characters right on to the screen. But that's not all: Massive bi-directional dictionaries, memory to store hundreds of pages of bilingual notes, optional fax-modem link and dozens of other features make this PDA your perfect digital ambassador to Japan.

And much, much more. Call for your free catalog today. (800) 527-2607

Sasuga Japanese Bookstore

The Source for Japanese Language Publications

Call for a free copy of the 1995 Sasuga Catalog

Weekly & Monthly Magazines
Language Texts & Cassettes
Japanese Software
Manga & Anime
Dictionaries
Literature
History
Arts

SASUGA
流石
JAPANESE BOOKSTORE

7 Upland Road • Cambridge, MA 02140
Tel: 617-497-5460 • Fax: 617-497-5362
http://www.japanese.com/sasuga
sasuga@world.std.com

BABEL PRESS

KANJI PRACTICAL GUIDE FOR BEGINNERS

BY MIZUE MURATA

Guide for Learning *Kanji* for Those Studying Japanese in Countries *Kanji* Is Not Used

247 Pages (148 × 210mm) ¥3,600

It is very important for those studying Japanese to acquire a thorough understanding of the basic usage of *kanji* during the elementary and intermediate course levels. This textbook contains 400 basic *kanji* that the student should acquire first. Their meanings are clearly explained in English, and sample sentences and practice quizzes are given to assure understanding. Also, the material can easily be accessed by anyone because detailed consideration is made for the learning process based on the course design of *An Introduction to Modern Japanese*.

CONTENTS

HOW TO USE THIS BOOK
INTRODUCTION
HOW TO USE GENKŌ-YŌSHI
TABLE OF KANJI INTRODUCED IN THIS BOOK
KANJI AND THEIR USAGES (Lesson1-30)
ENGLISH TRANSLATION OF READING PASSAGES
APPENDIX 1. Numerals+Counters
APPENDIX 2. Special Readings in This Book
五十音図 (The Fifty-Sounds Table)
INDEX (I) by Readings
INDEX (II) by Stroke Count
BIBLIOGRAPHY

BABEL INC.
1-3-6 Nishikanda, Chiyoda-ku
Tokyo 101 Japan Tel.03-3295-2304

letters

Letters to the Editor

Mangajin *welcomes comments by letter, fax, or e-mail, although we reserve the right to edit for clarity or length. Please address correspondence to: Editor, P.O. Box 7119, Marietta, GA 30065, or Editor@mangajin.com. Fax: 770-590-0890.* 日本語の投書も大歓迎です。日本在住の方は世界出版研究センターへ送っていただいて結構です：〒107東京都港区南青山2-18-9, Fax: 03-3479-4436

Car talk

On the whole, Rick Kennedy's article about cars [*Mangajin* No. 50] was very good, but I have to take strong exception to his assertion that "politeness is another noticeable feature of driving in Japan." I own two cars here and drive every day. There is, as Mr. Kennedy asserts, a definite system of road etiquette that most drivers *learn*, but I have yet to see many of them use it. Japanese drivers frequently park in the middle of the road, making it impossible to get by, pass other cars on blind curves and in tunnels, pull out without looking, and generally look out for no other cars on the road except their own.

It is also worth noting that, unlike in the US where license testing is conducted by state governments, driving schools in Japan have the authority to issue licenses, giving them a substantial motive to try to give licenses to all their students (who usually have spent the typical ¥300,000 for a course).

Finally, a car in Tokyo might be impractical, but in places like Shikoku, Hokkaido, or the Kii Peninsula (where I live), it is almost a necessity. Foreigners are often intimidated by driving at first, but once they get used to it (and hone their defensive driving skills), many wonder how they did without a car before.

ROBERT UNDERWOOD
Nara-ken, Japan

Samurai tales

Years ago I read an English translation of the adventures of Miyamoto Musashi. I found it fascinating, to say the least. I understand this epic saga first appeared in serial form in either a newspaper or a periodical. Is that true? And has this story ever appeared as manga?

JIM MEYER
Troy, MI

Miyamoto Musashi was, in fact, a real person, a rōnin *(masterless samurai) who lived in the early 17th century. He was a well-known painter who also became famous for developing a new style of fencing using two swords. He is best known in the West for his book* Gorin no Sho *("The Book of Five Rings"), which reveals strategies of swordplay that devotees say can be applied to the business world as well.*

We checked with the folks at Sasuga Japanese Bookstore in Cambridge about the manga version of Miyamoto's life, and learned that it is written by Ishinomori Shōtarō of Hotel *and* Japan Inc. *fame. It should be possible to order it through any bookstore that handles Japanese books.*

Mangajin in Brazil

What should my niece do to subscribe to the "*Mangajin* in Portuguese" from Sao Paulo, Brazil, where she lives?

I.Y. WILLIAMSON
Albuquerque, NM

She should contact Mr. Milton Von Muranaga of the International Press Corporation in Japan (tel. 0462-25-7515; fax 0462-25-7514).

Corrections

- In issue No. 51 we referred to a sumo champion using the name Takanohanada, unaware that his name had changed—not uncommon for a sumo wrestler as he moves up in the ranks. The former Takanohanada, who began his career as Takahanada, is now Takanohana.
- Also in issue No. 51, we referred to boat racing as *keitei*. The correct word for this sport is *kyōtei*.
- On the vocabulary page featured in issue No. 49, we inadvertently provided the wrong kanji for the word *sentaku* (meaning "laundry"). The correct spelling is 洗濯. Thanks to readers David Kawakami and Horii Daisuke for their eagle eyes.

bloopers

Yakitori yuks

Two bloopers at one meal! In a local *yakitori* (grilled chicken) joint, a fellow American teacher innocently ordered mushrooms. Unfortunately, he used the word *shitagi*, meaning "underwear," rather than *shiitake*, the ubiquitous and delicious mushroom of Japan. The people at the counter got a big laugh out of that, only to be leveled again when a female American, having been sated with *yakitori* and *okonomiyaki*, patted her belly and declared, "*Oppai!*" What she meant to say was *ippai*, meaning "full." *Oppai* means "breast."

Stephen W. Flocks
Niigata-ken, Japan

Hair-color howler

At the agricultural high school in Okayama where I teach English, the students mostly maintain quite conservative images. Only a few "*yankii* boys" (i.e., rebels) commute from the city, and are notorious for disrupting classes. Developing friendly relationships with the students is important for my job, so one day in class I tried complimenting a swaggering *yankii* boy on his colourful coiffure:

"*Anata no kami wa omoshiroi desu ne.*" ("Your hair is interesting.")

"*Sō desu ne*" ("It is, isn't it?") was the reply.

Meaning to ask how this anomaly had come about, I suggested, "*Henna desu ka?*" and pointed at a red streak. I meant, of course, to ask if he had used henna dye, but "*hen na*" means "strange/odd" in Japanese. This question ("Is it strange?") met with applause from the rest of the class and a chorus of "*Sō desu ne!*"

Kym McLarty
Okayama-ken, Japan

We'll send you a *Mangajin* T-shirt if we publish your language blooper (Japanese or English). Send to: Bloopers, PO Box 7119, Marietta, GA 30065

Japanese High-Resolution Output and Digital Color Services
Now offering LARGE-FORMAT Japanese film output
offers a complete spectrum of high-quality digital services, including drum scanning, photo retouching, PostScript® Imagesetting, color separation, electronic stripping, composite film output and digital color proofing.
チューリップではドラムスキャニングをはじめ、
写真修正、ポストスクリプト、イメージセッティング、色分解、
電子ストリッピング、合成フィルムアウトプット、デジタル・カラープルーフィングなど、デジタル分野の全域に渡って優れたサービスをお届けしています。

Tulip

1725 Montgomery
San Francisco, CA 94111

1715 University Avenue
Berkeley, CA 94703

tel: (510) 843-8171
fax: (510) 843-1870
BBS: (510) 843-0906
http://www.tulipnet.com

MacSUNRISE Script

Kanji and Kana Learning System for the Macintosh

CD-ROM
NEW!
RELEASE 3.1

Power Macintosh™ compatible!

The ultimate program for learning to read and write kanji characters and compounds . . . by Wolfgang Hadamitzky . . . now **multilingual** on a networkable CD-ROM for home and school—powerful, practical, easy to use . . .

This new release of ***Script*** contains lots of enhanced features to speed up your study of kanji. You can customize and print out your kanji groups, switch readings from English to Spanish, French, German, Portuguese, or Italian, listen to recorded pronunciations, display animated stroke orders for up to 2,000 kanji, keep notes, take tests, and find any kanji you need quickly, even when you don't know its reading or meaning.

Script now comes on a convenient CD-ROM that provides access to complete instructional details on all 2,000 kanji designated for everyday use in Japanese books, texts, and newspapers. Teachers can network ***Script*** in a language lab and use its powerful customizing features to organize kanji groups and quizzes to match their classroom textbooks. Students working at home can use ***Script*** for review or follow its built-in program sequence.

Script works on standard Macs, but the new ***Script*** is also Power Macintosh™ compatible, giving you increased muscle and the speed to sort through your custom kanji lists faster than ever before.

Included on the CD with ***Script*** are many software goodies for working in Japanese, plus an easy upgrade path to the brand-new ***MacSunrise Kanji Dictionary***, containing over 7,000 kanji and 47,000 compounds.

Call ***1-800-947-7271*** today and ask for a free brochure

Contains both the hiragana and katakana syllabaries, and your choice of either 500 or 2,000 kanji—perfect for beginners as well as advanced students

MAIN ENTRIES: display all kana (hiragana, and katakana) characters in large readable typeset forms

Select either kana or romaji for readings.

Click to hide readings, meanings or entry characters for quick lesson.

Display up to 5 common compounds for every entry character, in "program sequence," only previously studied kanji are used in compound examples

STROKE ORDERS: access complete stroke orders for up to 2,000 characters. stroke by stroke, or all at once. the stroke number indicates where the stroke begins

BROWSER: browse in order or at random, through the entire kanji list or in the customized kana groups you've created (you control the browsing speed)

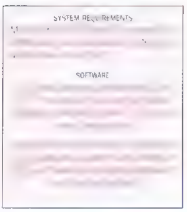
Customize your display to show characters or compounds, use "more info" to access kanji "graphemic" heading, blocks and important dictionary references

AUDIO: listen to studio recorded pronunciations by a native speaker for every reading of every kanji

NAVIGATOR: let you browse, select and open characters quickly

Mark characters to group and create custom kanji lists that correspond to your textbook lessons plan — there's no limit to the number of kanji groups you can create

NOTES: create and save your own personalized notes about characters, compounds, readings, and meanings—then use these notes for searching or studying



Plus complete testing, evaluating, searching customizing, and printing functions too!

Script 500: $129
hiragana, katakana, 500 kanji
Script 2000: $329
hiragana, katakana, 2000 kanji
Demo disk: $5
applies to later purchase

Call for details on site licensing and educational discounts

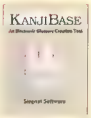
Cosmology of Kyoto • CD-ROM (MAC)

A fascinating interactive game takes you on a mysterious adventure through Japan's ancient Heian capital, where you meet ghosts, warriors, and gamblers before you die and are reborn. Some 400 encyclopedic entries provide a wealth of cultural and historical information. *Wired* magazine says "the richness is almost overwhelming . . . a wonderful game." Bilingual English/Japanese (with JLK). *Mac. 4MB RAM. 13" 256 color display. CD-ROM drive. . . . . .MSRP $98; OUR NEW LOWER PRICE: $67*

East Asian Text Processing • CD-ROM (PC)

32,250 files give you 619 megabytes of the latest tools for processing Japanese, Chinese, Korean, and Vietnamese text. For Japanese, it contains MOKE, Kana/Kanji input systems, KanjiPS print utility, NJStar, KanjiCards & KanjiGuess, JIS-SJIS Kanji conversion programs, *jdic* and *edict* dictionaries, plus sample programs, and Japanese newsgroup Usenet archives from the Internet, including a discussion of Japanese jokes. Also has graphics files for use in flyers and other publications. *For Unix, MS-DOS, MS Windows. Program requirements vary. . . . . .MSRP $39.95; OUR PRICE: $32*

KanjiBase • DISK (PC)



A glossary creator and complete J-E, E-J kanji dictionary offering fast lookup by reading, meaning, or character elements. Create and print out your own lists of specialized vocabulary. Capture text as graphics for use in WordPerfect. Uses the same database as *MacSUNRISE Kanji Dictionary* but is for PC compatibles and has different functionality. Ideal for librarians, professional translators, and scholars. *PC with 640K memory; add'l 2MB disk cache recommended. DOS 3.1 or later. Hard disk space: 7MB for KanjiBase + 36MB for dictionary. . . . .MSRP $249; OUR PRICE: $195.*

Japanese Live! • CD-ROM (PC/MAC)

Published by Berlitz. Learn Japanese language and culture with this highly rated multimedia program. Covers language essentials, history and geography, basic expressions, business etiquette, hotels, eating out, shopping, transportation, and much more. Especially useful for businesspersons, the program uses Berlitz language instruction methodology to get you communicating fast. *PC: 386SX or above. VGA. Windows 3.1. 4MB RAM. Mac: II or higher, color monitor. 4MB RAM. System 6.0.7 or higher. . . New MSRP $79; OUR PRICE $75*

STONE BRIDGE PRESS

to order call toll-free 1-800-947-7271
P.O. Box 8208, Berkeley, CA 94707
Home Page—http://www.stonebridge.com/~sbp
Fax: 510-524-8711 / E-mail: sbp@netcom.com

肉のドッキン市
Niku no Dokkin-ichi
The Exciting Meat Market

Thanks to David Melhuish
Kumamoto, Japan

No, this isn't a place where drunken revelers make merry and ogle one another. It's a chain of food stores—with an emphasis, obviously, on meat.

In the belief that its selection and low, low prices will astound customers, the chain has been named *Niku no Dokkin-ichi* (肉のドッキン市), where *niku* is "meat," *dokkin* is a sound-effect word for a feeling of surprise or excitement (related to *doki doki suru*, the effect of one's heart beating in excited anticipation), and *ichi* (市) is "market."

Niku no dokkin-ichi is open only on Fridays, Saturdays, and Sundays—the idea being that customers will buy in bulk for a week's worth of meals—and this crucial piece of information is cleverly embedded in the name: *do* stands for "Saturday" (土), *kin* for "Friday" (金), and *nichi* for "Sunday" (日).

The pun is good, but works only with considerable poetic license. To begin with, the Japanese generally abbreviate "Friday, Saturday, and Sunday" (*kinyōbi*, *doyōbi*, *nichiyōbi*) to *kin-dō-nichi* (the *do* is long in this combination), thus following the order of the days of the week. *Dokin-nichi* has the same odd effect as saying, "We're open on Saturdays, Fridays, and Sundays."

Second, although the double "k" adds impact to the sound-effect word *dokkin* (it can also be written *dokin*), it does not really belong in the flip-flopped, days-of-the-weekend abbreviation *do-kin-nichi*.

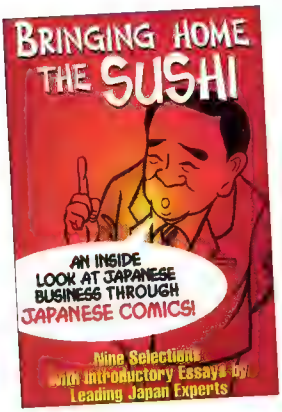
Finally, in a stretch of Japanese linguistic conventions that must send chills down the spines of meat-purchasing Japanese language teachers, the syllable *n* (ン) of *dokkin* and the syllable *i* (い) of *ichi* are being combined to form the syllable *ni* (に) for *nichi*. In Japanese, *n*, *i*, and *ni* are normally discrete and non-interchangeable syllables.

Send us your examples of creative product names or slogans (with some kind of documentation). If we publish your example, we'll send you a *Mangajin* T-shirt to wear on your next shopping trip. In case of duplicate entries, earliest postmark gets the shirt. BRAND NEWS, P.O Box 7119, Marietta, GA 30065

クリエイティブな商品名やスローガンをご存じでしたら、資料を添えて、情報を編集部までお送りください。掲載分には、1着につき1人Tシャツを進呈します。同じ例に関して複数の読者から情報をお寄せいただいた場合は、郵便消印の一番古い方へTシャツをお送りします。宛先はBRAND NEWS, P.O.Box 7119, Marietta, GA 30065, U.S.A.

BRINGING HOME THE SUSHI

AN INSIDE LOOK AT JAPANESE BUSINESS THROUGH JAPANESE COMICS


BRINGING HOME THE SUSHI
AN INSIDE LOOK AT JAPANESE BUSINESS THROUGH JAPANESE COMICS!
Nine Selections with Introductory Essays by Leading Japan Experts

A New Perspective on Life in Corporate Japan!

The culture of the business world is so pervasive in Japan that it has become a popular topic for movies, TV programs, novels, and, of course, the manga read by millions of Japanese daily.

Now Mangajin presents BRINGING HOME THE SUSHI, a collection of business manga stories by some of Japan's most popular artists and writers. Go beyond the stereotypes and see the human side of life in corporate Japan!

BRINGING HOME THE SUSHI uses nine different "business manga" selections to take an in-depth look at various aspects of Japanese corporate life. They provide a unique peek behind the curtain that shields so much of the Japanese business world from foreign eyes.

The stories are presented with English translations in the "balloons." The original Japanese is shown at the bottom of the page for readers, Japanese as well as non-Japanese, who want to use the book as a language-learning aid.

BRINGING HOME THE SUSHI also gives you introductory essays by leading Japanese business experts to provide background and cultural context.

BRINGING HOME THE SUSHI

presents episodes from many of Japan's most popular business manga, including:

- **Section Chief Shima**
  A young manager attempts to overcome a misunderstanding by his female employees and win the loyalty of his staff.
- **The Director, Hira Namijirō**
  A corporate struggle featuring a visit from Lee Iaccoca's manga counterpart, Icepocca.
- **Tanaka-kun**
  The misadventures of a salaryman anti-hero, who demonstrates that not all Japanese are hard-working—or even competent
- **Diary of a Fishing Fool**
  Two men, trying to woo a client who loves to fish, break one of the cardinal rules of business but get the contract anyway.
- **I'm #1**
  A novice car salesman learns to sell from his female boss.

Also Includes introductory essays by top Japan experts such as Glen Fukushima of AT&T Japan, and T.R. Reid of the Washington Post.

7
Notes from the Frantic World of Sales
Author: Jiro Gyu Artist: Yosuke Kando
Essay by Herbert Glazer
In that sense, there are no veterans or rookies!
The person whose bar graph is highest or the one who can sell is the champion!
Top Sales Department members, ability, pride, and status are all in the numbers
The morning meeting is over!
We're wasting time.
Sell and sell and sell for all you're worth!!
SELL!! SELL!!
Yeah!! Sell!! One appliance sold is one appliance's worth of happiness!!

Original Japanese text is also provided!

This excerpt is from "Notes from the Frantic World of Sales," the story of how a young recruit gets a rough welcome to the demanding world of sales in Japan.

ORDER YOURS TODAY! $19.95/¥2500

In the US—CALL: 800-552-3206 or FAX: 770-590-0890 • Mangajin • PO Box 7119 • Marietta, GA 30065
In Japan—CALL: 03-3479-4434 or FAX: 03-3479-5047 • SSKC • Minami Aoyama 2-18-9 • Minato-ku • Tokyo 107

Humorous Haiku

Poems submitted by our readers in Japan
Illustrations by Anthony Owsley

ワンちゃんが
Wan-chan ga
ばあちゃん引いてる
bā-chan hiiteru
散歩道
sanpo-michi

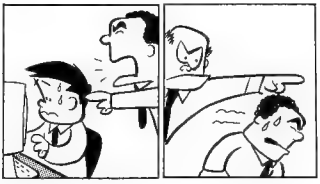
by 鷹の爪、横浜
Taka no Tsume ("Hawk Talons"), Yokohama

Doggie leading Grandma—out on a walk.

- *wan-chan* is a term of endearment for a dog.
- *bā-chan* is a term of endearment for "grandmother."
- *hiiteru* is a contraction of *hiite iru* ("is/are pulling/leading"), from *hiku* ("pull/lead"). *O*, to mark *bā-chan* as the object of *hiiteru*, has been omitted.
- *taka no tsume* ("hawk's talons") is a reference to the saying *nō aru taka wa tsume kakusu* (能ある鷹は爪かくす, "the hawk with ability hides its talons"), which means that someone with true strength or ability doesn't flaunt it.
- *sanpo-michi* literally means "the route of a walk," but it can also refer to being out on/in the midst of a walk.

- *shiri (o) tataku* (尻をたたく, "tap the buttocks") is an expression for "cracking the whip/driving [someone] hard."
- *kata o tatakareru* is the passive of *kata o tataku* (肩をたたく, "tap the shoulder"), an expression used when the powers-that-be let an employee know that his days at the company are over.
- *senryū*, written 川柳, refers to this type of humorous haiku. The author writes *senryū* with the unconventional kanji 泔流, meaning roughly "fish swimming in stream."

尻たたく
Shiri tataku
上司も肩を
joshi mo kata o
たたかれる
tatakareru



Even my whip-cracking boss will be tapped on the shoulder.

by 泔流、東京
Senryū, Tokyo

---

by 読み人私、東京
Yomibito Watashi ("Author Me"), Tokyo

エステ行き
Esute iki
サイフの中身も
saifu no nakami mo
サイズダウン
saizu daun

Going to the salon—even my wallet loses weight.

- *esute* (エステ), the abbreviated katakana rendering of "aesthetic," refers to a very expensive type of health and beauty salon. *E*, to mark this as the destination, has been omitted.
- *saizu daun*, the katakana rendering of "size down," means "become smaller, slimmer."
- *yomibito shirazu* (読み人知らず) is a common expression in anthologies, meaning "author unknown." Here, *watashi* ("me") has been substituted for *shirazu*.

KEIRIN

KYŌTEI

KEIBA

GAMBLING

Japan Style

A Guided Tour of the Three K's

by John Storey

BETTORS UP . . .

Two blocks from the south exit of Shinjuku Station, the crowds have already begun to form. It looks like rush hour, but this particular horde has not gathered to buy tickets or ride a train. They are lining up to place bets on the Queen Elizabeth II Commemorative Cup.

"I could never miss this race," Minami Masakatsu, a 21-year-old college student, says to me as we make our way through the traffic and up three flights of stairs to place our bets. Like most of the bettors today, we didn't bother to travel all the way to the track in Kyoto. With 11 off-track betting venues peppered throughout greater Tokyo alone, the fun is always close to home.

While waiting in line to place bets, I easily spot the serious gamblers—they are mostly men and sport the three tools necessary for playing the ponies: a red marker, a well-thumbed horse-racing newspaper, and a cigarette either in hand or placed deftly behind an ear. The other half of the crowd has brought their kids or their dates.

Minami, who says he has been going to the races since he was seven (then with his father), betting since he was 19, and regularly winning or losing as much as ¥200,000 (about $2,000) a month, doesn't look like the typical gambler. But then again, there isn't really a "typical" gambler in Japan anymore. The increasing popularity of the legalized Three K's of gambling—*keiba* (競馬, "horse racing"), *keirin* (競輪, "bicycle racing"), and *kyōtei* (競艇, "motorboat racing")—has polished gambling's shady image and left a younger, more diverse audience thirsty for the thrill of betting.

GOVERNMENT STAMP OF APPROVAL

Historical records date the existence of gambling in Japan as far back as the 7th century, and throughout the ages various forms of betting have prospered, ranging from the usual, like shrine- and temple-sponsored lotteries and cockfights, to the unique, such as *tōcha* tea fights (where 14th century players waged to guess the origins of teas) and *renga* chain poetry competitions. Card playing made a grand entrance in the mid-16th century, courtesy of the Dutch no doubt, but never quite caught on.

The government's position on these activities has wavered through the years, but it was only during World War II that all forms of gambling were outlawed. Since that time, the government has approved a handful of gambling-related acts, and wagering has rebounded; currently, says Takeuchi Hiroshi, chairman of the LTCB Research Institute (an economic think tank), who studies the "back-alley economics" of gambling, betting accounts for four percent of Japan's GNP. "This figure is healthy," he contends. "But if the amount surpasses that, there will be serious social problems."

This is a risk the government seems willing to take. A 1961 report from the Public Racing Examination Commission sums up the official attitude: "Public gambling is considered to cause socially undesirable phenomena, but on the other hand, makes important contributions to social welfare, sports promotion, and the financing of local governments, and is also an integral form of popular entertainment."

Depending on which expert you listen to, there are up to six forms of legalized gambling in Japan: the lottery, pachinko, horse racing, bicycle racing, motorboat racing, and, more recently, motorcycle racing. Pachinko is by far the largest income generator, but because it doesn't offer immediate returns (you have to go outside the parlor to redeem your prizes for cash), it is technically more a form of leisure entertainment than true gambling. Lotteries have enjoyed immense appeal since the early 8th century, but their passive nature has enabled them to escape association with other forms of betting. "It's not real gambling if you don't have to use your

• venue = 会場 *kaijo* • betting venue = 馬券売り場 *baken uriba* • peppered = 散在する *sanzai suru* • deftly = 器用に／手際よく *kyō nu/tegiwa yoku* • legalized = 合法的な *gōho-teki na* • waver = 揺れ動く *yureugoku*

head," Minami says. That leaves the Three K's—all of which happen to be regulated by local and national governments, which in turn derive a significant portion of their revenue from these activities.

In Japan, screaming female fans are part and parcel of a day at the track.

PLAYING THE PONIES

During the 8th century, horse racing between samurai, ostensibly a religious ceremony held for the Imperial Court (the tradition continues today and can be seen each May at the Kamigamo Shrine in Kyoto), was in fact a popular form of entertainment for commoners. Foreigners brought Western-style horse racing to the Yokohama area in 1861, but the races were operated extraterritorially and hence off limits to the Japanese. It was not until 1906 that betting on horses was approved by the government, only to be outlawed and then legalized off and on again until 1936, when the Horse Racing Law was revised to form the Japan Racing Society.

Today, the Japan Racing Association (JRA), controlled by the Ministry of Agriculture, Forestry and Fisheries, oversees all the national meets (prefectural and municipal governments operate their own regional races). The JRA nationwide network encompasses 10 racecourses; for fans who can't make it to the races, which are usually run only on weekends and national holidays, there are 24 off-track betting facilities (appropriately named "WINS"), as well as telephone and computer betting systems and even a few machines placed in convenience stores. While on-course betting as a percentage of total participation has fallen in recent years (from a high of 20.1 percent in 1987 to 12.7 percent in 1994), overall participation has skyrocketed, from a little over 7.9 million bettors in 1987 to over 13.5 million in 1994.

The government is quite pleased with these numbers. In 1994 total betting on JRA-sponsored races topped a hefty ¥3.8 trillion ($38 billion), almost double what it was in 1987. Like the other two K's, 75 percent of all bets are returned as winnings. The association operates on a budget of 15 percent of the total betting turnover, while the remaining 10 percent as well as 50 percent of any surplus profits at the end of each fiscal year is paid directly into the national treasury.

In the past few years, the JRA has been heavily marketing its activities to the younger crowd, especially women in their 20s and 30s. Consequently, the percentage of women has steadily grown, to a high last year of 12.9 percent. Special Ladies' Days (when women get in free), horse-farm tours (there is actually a hot springs resort dedicated to the rehabilitation of thoroughbreds), and lectures by famous jockeys, like heartthrob Take Yutaka, are held to recruit would-be bettors. Concerts and pony rides help keep the kids occupied and make a day at the races a healthy and wholesome family affair. Even politicians will admit to and even boast about their gambling. Fukushima Mayor Yoshida Shūichi was recently quoted in a local newspaper as saying, "I bet about 10 times a year. I make my plans carefully the day before and bet between ¥3,000 and ¥5,000 [$30–$50] on a given race. When you win—well, it's really hard to describe just how good it feels."

At the off-track betting facilities, however, serious gamblers dominate.

The JRA makes a serious effort to promote the entertainment aspect of the races and not the betting. Alcohol is sold at the tracks, but "only in paper cups," the PR spokesperson is quick to point out, "since the spectators can get carried away and throw things, which makes canned drinks dangerous." An army of green-suited security guards at both the tracks and WINS off-track locations keep peace and ensure that undesirables (read punch-permed yakuza types with dark sunglasses and missing fingers) don't get in or at least don't make trouble. The guards are also

• ostensibly = 表向きは *omotemuki wa* • heartthrob = あこがれの的／アイドル *akogare no mato/aidoru*

supposed to be on the prowl for underage bettors; the legal age is 20 but all students are forbidden. However, the success rate here can be questioned. "Just about all of my classmates bet regularly," says my young guide Minami. "And I don't know of anyone ever getting caught."

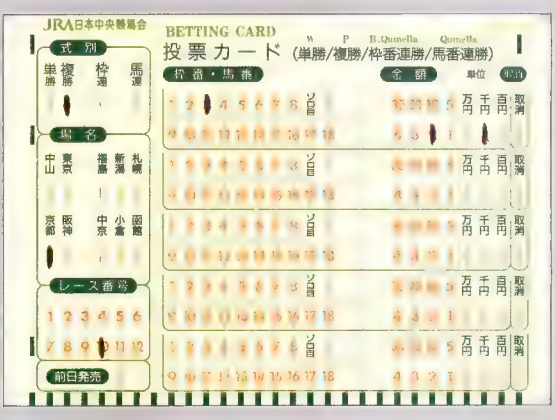
PEDAL PUSHERS

Outside Tokyo, where horse racing is by far the most popular of the Three K's, bicycle racing enjoys immense regional appeal. There are 50 racing circuits, called velodromes, and 17 off-track betting facilities; races are held throughout the year and not just on weekends or holidays, as are JRA events. Also unlike horse racing, almost half of the betting for bicycle races takes place at the tracks. In 1994, of the nearly 47 million bettors, over 23 million attended the bike races and bet nearly ¥1.65 trillion (about $16.5 billion).

Keirin has been around since 1947, when the government passed the Bicycle Racing Act. The first race was held in Kokura, Fukuoka Prefecture, and over 50,000 people attended. By 1950 races were being held in 56 cities around the country. That same year, a riot broke out at one track when cheating was suspected, and the government almost banned the sport. It was only when the Ministry of International Trade and Industry, which oversees *keirin* operations, intervened (insisting that the revenue from the races was necessary to keep local governments afloat) that the national government relented. Despite these rocky beginnings, *keirin* claims to have the "cleanest" image of the three K's, and the Japan Keirin Association (JKA) boasts that it has been successful in controlling all illegal betting.

Like the JRA, the JKA is targeting younger people, and its cutesy Rin Club newsletter—filled with profiles of riders, snapshots of couples on dates at the races, and hints on picking

• on the prowl for ~ = ～を求めて目を配る／巡回する ～ *o motomete me o kubaru/junkai suru* • immense = 非常に大きな／幅広い *hijō ni ōki na/haba hiroi* • velodrome = 競輪場 *keirinjō* • intervene = 間に入る／介入する *aida ni hairu/kainyū suru*



The above is a JRA **betting card** (投票カード, *tōhyō kādo*). You hand in your filled-out card at a racetrack or WINS ticket window, of which there will be anywhere from 12 to 1,800 in a given location, and receive a ticket in exchange. If you win, you take your ticket to an ATM in the building to collect your money.

In the top left-hand corner of the card, you choose what **category** of bet (式別, *shikibetsu*) you'd like to place. You can place up to five bets on a single card, but they all must be the same kind. The choices are **win** (単勝, *tanshō*), in which you choose a horse to come in first; **place** (複勝, *fukushō*), in which you choose a horse to come in first or second in a race with seven or fewer horses, or first, second, or third in a race with eight or more horses; **quinella** (馬番連勝, *baban renshō*), in which you choose two horses to win and place, in either order; and **bracket quinella** (枠番連勝, *wakuban renshō*), in which you choose two sets of horses—with all of the sets determined in advance by the JRA and published in the racing newspapers—of which a horse from one of the sets must win and a horse from the other set must place.

Underneath the category of bet is the **venue** (場名, *jōmei*), and below that is the **race number** (レース番号, *rēsu bangō*). At the very bottom is a place to mark whether the card is a **one-day advance purchase** (前日発売, *zenjitsu hatsubai*), which is an option only at WINS locations.

The middle section is where you choose your **horse number(s)** (馬番, *baban*), or, if you're betting a bracket quinella, your **bracket number(s)** (枠番, *wakuban*). In the latter case, you can choose either two numbers (two sets) or one number and *zorome* (ゾロ目), which indicates that you are choosing the same set twice (i.e., one horse from the chosen set must win and another from that set must place).

On the right-hand side of the card, you indicate the **amount** of the bet (金額, *kingaku*) by choosing a number and a monetary **unit** (単位, *tan'i*) of either **ten thousand yen** (万円, *man'en*), **one thousand yen** (千円, *sen'en*), or **one hundred yen** (百円, *hyakuen*). Each bet must be between ¥100 ($1) and ¥500,000 ($5,000), although certain WINS locations raise the minimum to ¥1,000 ($10).

On the far right, you fill in **cancel** (取消, *torikeshi*) if you wish to cancel the bet. Often, bettors will have a change of mind on their way to the ticket window, in which case they simply fill in this circle and write in the new bet below.

The above card, which was not submitted, indicates a ¥2,000 ($20) bet on horse #3 to place in the tenth race at the Kyoto racetrack. The author handed in a card identical to this one, except that he bet ¥20,000. Much to his chagrin, horse #3 did not place.

Use Your PC to Master Japanese and Chinese

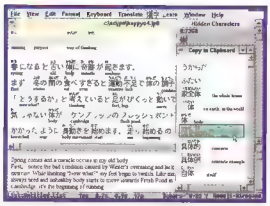
Enjoy fluency by leveraging your Asian language skills with ***Smart Characters*** integrated word processing, reading, writing, translating, and learning tool for PCs. Handy on-line references, dictionaries, *furigana*, *pinyin*, and English annotations speed reading, writing and translation.

Learn and use *kanji* and *hanzi* while creating your own documents, faxes, and vocabulary lessons.

Smart Characters

字 知

The definitive Word Processing, Reading, Writing, Translating, and Learning tool for Japanese and Chinese



- **Annotated text entry and editing replaces cumbersome printed dictionaries, and is easily hidden for printing, faxing, or every-day word processing use by native or fluent speakers.**
- **Customize on-line dictionaries and dynamic glossaries to add technical terms and boilerplate phrases for rapid text entry.**
- **Edit and export left, vertical, and right-to-left writing to any Windows application.**
- **Perfect for individuals or offices that need language assistance communicating in Japanese or Chinese, correspond in both languages, or have difficulty running and using less flexible word processing systems or adjuncts designed for native speakers.**
- **The optional DoubleByte TrueType font interface accessory allows simultaneous use of any Japanese traditional, simplified Chinese TrueType font in the same document, under any version of Windows, including Windows 95.**

Version 3.0 for Windows 3.1, 3.11, NT, or **Windows 95** is just $179.95. DoubleByte TrueType font interface is just $49.95 DOS version 2.9 for Students is only $99.95. Call or write for a free brochure, or order today! Satisfaction guaranteed.

Apropos Customer Service:
8 Belknap Street • Arlington, MA 02174
800-676-4021 or 617-648-2041

winners—is clearly aimed at young women. So are many of the JKA's television commercials—like the one in which a young actress talks to her hairdresser about how much she enjoys the bike races and convinces him to go with her the following weekend.

Thus it is increasingly young women who fill the stands at velodromes, although they are not necessarily there to gamble. Suzuki Ayako, a 20-year-old part-time worker who readily confesses that she is more interested in watching the riders than in the outcome of a race, can't understand the appeal of off-track betting. "Those places are full of nasty old men," she says. "The track has more atmosphere and is fun to go to with friends."

All of the 4,500 currently registered racers are men, which might explain some of the interest young women have in watching the sport. During the first decade of *keirin* events, there were also women's races, but, the JKA spokesperson explains, "They were stopped because of lack of interest and speed, owing to the women's physical disadvantages compared to men." The JKA has also sponsored an invitational International Keirin since 1981 to pit the best foreign riders against their Japanese counterparts, since only Japanese are allowed to register as official *keirin* riders. Despite this decided lack of internationalism, the sport has produced one international hero—Nakano Koichi, who won the first of his 10 straight world championships in 1977.

MAKING WAVES

Whereas bicycle races start out slow and gather momentum only in the last 1,000-meter lap, motorboat races get off to a flying start and maintain full speed throughout the race. The thrill of this sport, not to mention the enthusiasm of its fans, is unrivaled among the Three K's.

The total purse for a JRA race ranges between ¥19 and ¥28 million ($190,000–$280,000).

In 1951 the government approved the Motorboat Racing Act, and the next year the first boat races were held in Ōmura, Nagasaki prefecture, and Ōtsu, Shiga Prefecture, under the auspices of the Ministry of Transport. There are now 24 boat-racing arenas and seven off-circuit betting facilities, spread from just north of Tokyo down through Kansai and Kyushu, where the sport is especially popular.

Like the bicycle races, the majority of the betting on motorboat races is done on site. Over 30 million of the nearly 50 million people who bet ¥1.8 trillion ($18 billion) plus on *kyōtei* in 1994 did so at the arena. *Kyōtei* fans are also big spenders, with the average bettor putting down ¥37,400 ($374) per day. The local governments that organize the races receive over 20 percent of the total turnover, while 3.3 percent is funneled into the Nippon Foundation (formerly the Sasakawa Foundation), which makes grants and loans to public service agencies and shipbuilding and

• a flying start = フルスピードのスタート *furu supiido no sutato* • under the auspices of ～ = ～の主催で／～の後援で ～ *no shusai de/～ no kōen de*

maritime safety organizations.

The *kyōtei* powers-that-be are making a concerted effort to attract—you guessed it—females and young people. Each of the 24 arenas has a Ladies Salon that allows only women, as well as designated couples' seating areas, both designed for this purpose. Despite these efforts, the association is having some trouble gaining new recruits—men as well as women -apparently because of the difficulty of its betting system. "I've tried the horse races and I can get that, but *kyōtei* is just too hard for me to understand," says Mori Hiroshi, a 26-year-old office worker and weekend gambler.

The problem seems to be that the boat races require knowledge not just of the racer's weight and record but also of the past performance of the particular motor and of the boat drawn for the race. All of this information is crammed onto the racing cards that are distributed before the races. Hoping to clarify the system, the Federation of Prefectural Associations of Motorboat Racing has published an illustrated, user-friendly guide to motorboat races, including helpful hints on understanding and predicting the outcome of a race—for example, "on rainy days, boats running the inner course have the advantage," and, "when the water is rough, choose heavy-set racers."

What truly sets *kyōtei* apart from horse and bicycle racing, however, is its nondiscriminatory policy toward racers. No slurs about women's physical disadvantages here: women are allowed to enter all races, and in fact account for about 10 percent of the nearly 1,600 registered racers. You can easily find them on the race cards—a heart sign is placed in front of their kanji.

Foreigners are also welcome, which is not exactly the case with the other two K's (although, to be fair, the JRA initiated a program of licensing foreign jockeys last January, and so far five have been granted short-term privileges; foreign-born horses, meanwhile, are only allowed to enter races in Japan if they have never raced before—with the exception of a handful of invitational races like the prestigious Japan Cup—and are then restricted to running in fewer than half the races). Although all foreigners are allowed to race boats, currently the only non-Japanese registered are of Korean descent, and they have opted to use Japanese names.

ON THE FRINGE

In addition to the Three K's, motorcycle racing has also been legalized, but the sport is still in its infancy and has quite a limited appeal. Experts say the next growth area for legalized gambling will be sports, namely J-League soccer. A group of lawmakers has already introduced a bill in the Diet to approve betting on soccer matches, with proceeds earmarked to support sports education.

(continued on page 70)

• maritime = 海の／海上の *umi no/kaijō no* • nondiscriminatory = 差別をしない *sabetsu o shinai* • slur – さしり／中傷 *sashiri/chushō*

FUN, INNOVATIVE, INTERACTIVE!

KanjiWORD 3.0

KANJIWORD FOR WINDOWS:
Japanese word processor for English Windows. Includes 2 Truetype quality Kanji fonts, 50,000 word English to Japanese dictionary and more. Perfect for instructors and students to generate lessons and materials. ED. SRP $199, Reg. SRP $279

Kana-kun

KANAKUN LEARNING SYSTEM:
Windows CD - instruction for learning to read and write Japanese Hiragana and katakana characters. Includes sound, interactive lessons and vocabulary building for the phonetic characters that Japanese children begin learning at ages 3-4. SRP $59.

World Math CHALLENGE

WORLD MATH CHALLENGE:
Translation of Japan's Jr. High School math placement test consisting of 25 story problems. Questions, hints and detailed answers teach story problem solving while providing a first glimpse of world-class math standards. SRP $49.

Kantaro

KANTARO KANJI LEARNING SYSTEM:
Leading Edge Windows CD - instruction for learning to read and write the first 200 Kanji characters. The first volume of a proven effective multimedia system for mastering Japanese characters. "Without question the best program I have ever seen for teaching the basic 200 Kanji characters..." - Bob Schwabach, Universal Press Syndicate SRP $129.

ORDER TOLL FREE - 800-232-3989
ACADEMIC DISCOUNTS AVAILABLE

Pacific Software Publishing
14405 SE 36th Street, Suite 300, Bellevue, WA 98006
206-562-1224 fax 206-562-0811 http://www.moshix2.net

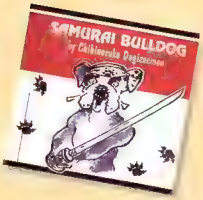
Weatherhill

PUBLISHERS OF FINE BOOKS ON ASIA AND THE PACIFIC

New!

SAMURAI BULLDOG

by Chibinosuke Dogizaemon

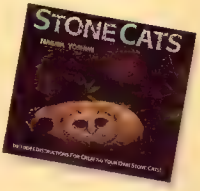


Doggedly loyal to his Master, the Samurai Bulldog's one-pointed concentration, combined with 4-paw drive, make him a force to be reckoned with. Practicing the ancient Way of Bulldog-do, he is a master of the military arts. Illustrated with delightful ink drawings, *Samurai Bulldog* will appeal to all top dogs, as well as those lucky enough to be their faithful retainers.

96 pp. • 5 ⅜ x 6 ⅛ • Over 50 ink drawings
ISBN 0-8348-0305-4 $9.95 (SOFT)

STONE CATS

by Yoshimi Nagata



Yoshimi Nagata's stone cats are every bit as bewitching and entertaining as the furry felines who share our homes and lives. Choosing stones with accommodating shapes, he draws, paints and varnishes, to concoct a collection of cats droll and daffy, mysterious and majestic. Easy-to-follow instructions help you create your own family of fossil felines.

48 pp. • 9 x 8 • 70 full-color photos
ISBN 0-8348-0279-1 $14.95 (SOFT)

THE KOBE HOTEL

by Sanki Saitoh; translated by Masaya Saito

Sanki Saitoh, one of the leading haiku poets of the twentieth century, was also a writer of offbeat short stories. The stories in *Kobe Hotel* are based on the author's experiences during WWII, when he lived in a run-down hotel in the city of Kobe. Wartime Japan is recreated in the adventures of colorful group of Japanese expatriates stranded in the hotel during the war. The final stories are set in the postwar days: a visit to Hiroshima, and to a brothel built for occupation soldiers.

224 pp. 5 ¼ x 8.
ISBN 0-8348-0274-0 $12.95 (SOFT)

SUSHI MADE EASY

by Nobuko Tsuda

Sushi can now, with this book, be made easily at home by anyone, anywhere. Here are easy-to-follow instructions for cleaning and filleting fish. Includes 42 recipes with full-color illustrations demonstrating attractive serving suggestions. "A useful primer for sushi lovers interested in preparing it at home."—*Publishers Weekly*

152 pp. 6 x 9. 160 illus. 16 in full color
ISBN 0-8348-0173-6 $12 95 (SOFT)

ZEN FOR CATS

by Alfred Birnbaum and Riku Kanmei

"Does a cat have a Buddha-nature?" "Mew!" "Door open—stay in! Door closed—go out!" These are just a few of the Zen riddles that any cat solves with an insouciant flick of the tale, as he pads down the path to enlightenment. *Zen for Cats* will delight all those who've survived the strict master-disciple relationship that cats use to lead us humans to the truth. Deft ink-wash paintings capture the Zen essence of cats.

96 pp. 5⅞ x 6½. 70 ink drawings.
ISBN 0-8348-0275-9 $9.95 (SOFT)
ISBN 0-8348-0292-9 $12.95 (HARD)

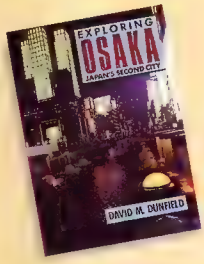
PURR-FECT SHIATSU

Tender Touches for the 90s Cat

by Hirotoshi Nartkawa and Teruko Takimoto

Use the ancient Asian art of shiatsu to relax your cats and improve their health! These easy-to-learn shiatsu massage skills will delight cats and amuse human friends.

96 pp. • 4 ⅜ x 6 • 70 b&w illustrations
ISBN 1-881267-07-5 $9.95 (SOFT)



EXPLORING OSAKA

by David Dunfield

Second only to Tokyo as a banking and trade center of Japan, Osaka is a center of traditional culture as well, and is minutes by rail from Japan's ancient capitals of Kyoto and Nara. In this first comprehensive English-language guide to the city, a variety of suggested sightseeing itineraries are included as well as recommended museums, restaurants, and hotels, a list of festival dates, and sources of additional information.

160 pp • 5 x 7¼ 16 pp of full-color illus • Maps
ISBN 0-8348-0271-6 $14.95 (SOFT)

THE ART OF JAPANESE SWORDSMANSHIP

A Manual of Eishin-Ryu Iaido

by Nicklaus Suino

The original purpose of Iado was to slay one's opponent with a single stroke of the sword upon unsheathing. It is practiced today a martial art to develop strength and coordination. This manual of Eishin-Ryu of "Pure Faith" *Iado* teaches the most widely practiced sword style and is illustrated with step-by-step drawings to help students from beginners to advanced, hone their forms and techniques.

240 pp • 7 x 10 • Numerous "how-to" figures
ISBN 0-8348-0300-3 • $19.95 (SOFT)

420 Madison Avenue, 15th Floor, New York, New York 10017-1107 Tel: 212-223-3889 Fax: 212-223-2584
To receive a catalogue or place an order: 41 Monroe Turnpike, Trumbull, CT 06611 1-800-437-7840

Tengu Books

A NEW WEATHERHILL IMPRINT

SECRETS OF JAPANESE ASTROLOGY
The Science of Kigaku
by Takei Mori and Dragen Milenkovic

Before making any decision, the Japanese consult horoscopes, determined by Kigaku, the "science of the spirit." This is the first book in English to explain the fascinating, ancient science of Japanese astrology. With a wealth of charts, diagrams, and clear explanations to help you understand your number, color, element, and animal sign, you'll be able to discover—and outwit—your destiny.

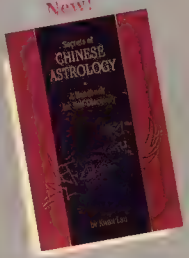
144 pp. 5 x 7¼. • ISBN 0-8348-0290-2 • $9.95 (SOFT)

JAPANESE JIVE
Wacky and Wonderful Products from Japan
by Caroline McKeldin

English is widely used in Japanese product names and packaging, often with hilarious results. Is this simply more copying from the West? Or is it a genuine but misguided bid for scrutability? Regardless, if any truth about Japan can be gleaned from its advertising, *Japanese five* will provide abundant grist for the analysis mills of Japan watchers, linguists, and pop psychologists.

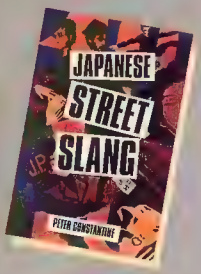
80 pp. 8 ½ x 5 ½. ISBN 0-8348-0278-3 $9.95 (SOFT)

SECRETS OF CHINESE ASTROLOGY
A Handbook for Self-Discovery
by Kwan Lau



The product of several millennia of development and refinement, Chinese astrology enhances self-awareness, revealing a wider scope of life choices, and developing more positive and sensitive attitudes toward the world in which we live

208 pp. 5¼ x 8 • ISBN 0-8348-0306-2 $9.95 (SOFT)



JAPANESE STREET SLANG
by Peter Constantine

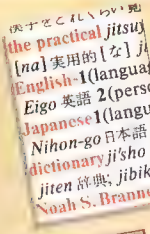
The only comprehensive compendium of Japanese slang as it is used on the streets of Japan today. A useful tool to help non-native speakers of Japanese understand the forceful and colorful twists and turns of "street" Japanese, which also offer the general reader amusing and informative insights into Japanese thought and speech.

216 pp. 5 ¼ x 8. ISBN 0-8348-0250-3 $9.95 (SOFT)

FINGERTIP JAPANESE
edited by Lexus, Ltd.

Don't let the language barrier keep you from having fun! The right word or expression to get you what you want or to where you want to go is now at your fingertips. Easy-to-follow, situation-based chapters will help you to: find inexpensive accommodations; eat at tasty local restaurants; see famous sights and offbeat attractions, shop for local crafts; enjoy Japan as the Japanese do; and much more.

192 pp. 3¾ x 6.
ISBN 0-8348-0270-8 $9.95 (SOFT)

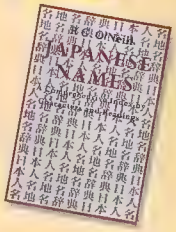


THE PRACTICAL ENGLISH-JAPANESE DICTIONARY
by Noah S. Brannon

A pocket-sized dictionary containing nearly 8000 entries both in romanization and Japanese characters. Introduces up-to-date, colloquial, and natural-sounding expressions to meet the needs of students, residents of Japan and visitors. Includes guide to Japanese grammar and pronunciation, a date conversion table, a listing of suffixes used in counting, and verb conjugation tables.

412 pp. 3¾ x 6. Appendices
ISBN 0-8348-0187-6 $12.95 (SOFT)

JAPANESE NAMES
by P.G. O'Neil



The problems of reading Japanese names sometimes confound even the Japanese themselves. Japanese Names is a comprehensive dictionary of some 36,000 Japanese names by character and reading. "Indispensable. Easy to read and commendably exhaustive."—*Times Literary Supplement.*

412 pp. 5 x 7¼.
ISBN 0-8348-0225-2. $22.50 (SOFT)

ESSENTIAL KANJI
by P.G. O'Neil

The classic guide to learning kanji, rigorously tested and refined by years of use in university classes. An integrated course for learning to read and write the 2000 basic Japanese characters now in everyday use, a mastery of which makes it possible to read most modern Japanese.

328 pp. 5 x 7¼.
ISBN 0-8348-0222-8 $16.95 (SOFT)

Whichever Pages You Prefer We've Got Japan Covered

Whether you're out for a scroll through the World Wide Web or into flipping through physical pages, Intersect Japan has what you're looking for.

Intersect Japan is a monthly magazine that gives you a look at the Japan you don't get to read about in newspapers and business magazines. Through wide-ranging stories on the country's people, culture, and issues, our pages provide you with a thoroughly enjoyable way to discover what contemporary Japan is all about.

To access our World Wide Web site, point your browser to http://www.intersectjp.com/

For a subscription to Intersect Japan, *fill out the form below and fax or send it to:*
In the U.S.A.: PHP Institute of America, Inc., 420 Lexington Avenue, Suite 646, New York, New York 10170.
Phone: (212) 949-8022 Fax: (212) 949-8243. *In Japan:* PHP Institute, Inc., International Division, 3-10 Sanbancho, Chiyoda-ku, Tokyo 102, Japan. Phone: (03) 3239-6238 Fax: (03) 3222-0424.

❑ One year subscription (12 issues) starting with ..... issue (specify month)

Name:

Address:

Phone: (home) (work)

Signature: ❑ Payment enclosed (amount:)

❑ Charge to: (circle card type) MasterCard JCB VISA

Card No: Expiration (mo/yr)

Name on card:

SUBSCRIPTION RATES

Sales Area	One Issue	One Year
Outside Japan	US$5.75	US$48.00
Inside Japan	¥490	¥5,600

Politeness Levels

The politeness levels found in Japanese frequently have no counterpart in English. This can cause problems for translators. The words *suru* and *shimasu* would both be rendered simply as "do" in English, but in Japanese there is a very clear distinction between the "politeness" levels of these two words. In a more extreme case, *shiyagaru* would also be translated simply as "do" in English, but in Japanese this word is openly offensive. To avoid confusion or embarrassment, we label our translations using the codes on the left.

Learning Japanese from *manga* is a good way to get a "feel" for these politeness levels. You see words used in the context of a social setting.

The danger in "picking up" Japanese is that even though most Japanese people appreciate the fact that you are interested in learning their language and will give you "slack" as a beginner, misused politeness levels can be pretty grating on the Japanese ear, even if they do not reach the point of being truly offensive.

How can I be safe? Politeness Level 3 can be used in almost any situation. Although it might not be completely natural in a very formal situation, it will not cause offense. If you want to be safe, use PL2 only with friends and avoid PL1 altogether.

These levels are only approximations: To simplify matters, we use the word "politeness," although there are actually several dimensions involved (formality, deference, humility, refinement, etc.). While the level of respect (or lack of it) for the person spoken to or spoken about can determine which words are used, verb forms are determined largely by the formality of the situation. Thus, it is difficult to label the verb *irassharu* (informal form of an honorific verb) using this simple four-level system. In such cases we sometimes use combined tags, such as (PL4-3).

Rather than trying to develop an elaborate system which might be so confusing as to actually defeat the purpose, we feel that this system, even with its compromises, is the best way to save our readers from embarrassing situations.

Codes used in MANGAJIN

(PL4) Politeness Level 4: Very Polite
Typically uses special honorific or humble words, such as *nasaimasu* or *itashimasu*.

(PL3) Politeness Level 3: Ordinary Polite
Typified by the verb *desu*, or the *–masu* ending on other verbs.

(PL2) Politeness Level 2: Plain/Abrupt
For informal conversation with peers.
- "dictionary form" of verbs
- adjectives without *desu*

(PL1) Politeness Level 1: Rude/Condescending
Typified by special words or verb endings, usually not "obscene" in the Western sense of the word, but equally insulting.

Pronunciation Guide

Pronunciation is probably one of the easier aspects of Japanese. Vowel sounds don't vary as they do in English. While English uses the five letters a,e,i,o,u to make 20 or so vowel sounds, in Japanese there are 5 vowels and 5 vowel sounds—the pronunciation is always constant. There are only a few sounds in the entire phonetic system which will be completely new to the speaker of English.

The five vowels in Japanese are written a,i,u,e,o in *rōmaji* (English letters). This is also the order in which they appear in the Japanese kana "alphabet." They are pronounced:

a like the *a* in father, or h*a* h*a*!
i like the *i* in macaron*i*
u like the *u* in z*u*l*u*
e like the *e* in g*e*t, or *e*xtra
o like the *o* in s*o*l*o*

The length of time that a vowel sound is held or sustained makes it "long" or "short" in Japanese. Don't confuse this with what are called long or short vowels in English. The long vowel in Japanese has exactly the same pronunciation as the short vowel, but it's held for twice as long. Long vowels are designated by a dash over the vowel (*dōmo, okāsan*), or by repeating the vowel (*iimasu*).

The vowels *i* and *u* are sometimes not fully sounded (as in the verb *desu* or the verb ending *–mashita*). This varies between individual speakers and there are no fixed rules.

Japanese consonant sounds are pretty close to those of English. The notable exception is the *r* sound, which is like a combination of the English *r* and *l*, winding up close to the *d* sound. If you say the name Eddie and touch the tip of your tongue lightly behind the upper front teeth, you have an approximation of the Japanese word *eri* ("collar").

Doubled consonants are pronounced by pausing just slightly after the sound is formed, and then almost "spitting out" the rest of the word. Although this phenomenon does not really occur in English, it is somewhat similar to the *k* sound in the word bookkeeper.

The *n* sound: When it is not attached to a vowel (as in *na, ni, nu, ne, no*), *n* is like a syllable in itself, and as such it receives a full "beat." When *n* is followed by a vowel to which it is not attached, we mark it with an apostrophe. Note the difference between the word for "no smoking," *kin'en* (actually four syllables: *ki-n-e-n*) and the word for "anniversary," *kinen* (three syllables: *ki-ne-n*).

The distinctive sound of spoken Japanese is partly due to the even stress or accent given to each syllable. This is one reason why pronunciation of Japanese is relatively easy. Although changes of pitch do occur in Japanese, in most cases they are not essential to the meaning. Beginners are probably better off to try for flat, even intonation. Rising pitch for questions and stressing words for emphasis are much the same as in English.

Punctuation Notes

Most manga artists are very creative with punctuation, and many omit punctuation at the ends of lines, or choose to use no punctuation at all. We sometimes alter the punctuation used by the artist or add punctuation as an aid to comprehension.

In our 4-line format in which the Japanese text (kanji and kana) is reproduced in the notes, we may add standard English punctuation to the first (Japanese) line, if it clarifies the structure of the sentence. For example, if a complete thought is followed by . . ., we usually replace the . . . with a period.

In the second line of our 4-line format (*rōmaji*), we generally follow standard English punctuation. In written Japanese, a small *tsu* (っ or ッ) is sometimes placed at the end of a word to show that it is cut off sharply. We usually indicate this with an exclamation mark in English.

In the third line (word-for-word literal translation), we generally use no punctuation, except periods for internal abbreviations and (?) to indicate the function of the "question marker" か.

The punctuation used in our final translations is actually an integral part of the translation. We may add an exclamation mark, question mark, or other punctuation to express the content and feel of the original Japanese.

Mangajin tapes are a sound investment!

What they're saying about the *Mangajin* tapes:

"I like the flow of the dialog—it sounds very natural; the voices have realistic emotional content, not stilted like dubbed videos."

"I feel that the tapes really helped me 'get' the issue."

"The tapes make the story and the language come alive. I can check my reading with the speaking; it's helpful and fun."

"I like being able to hear the Japanese at the normal speed you would hear in conversation. It's more natural sounding and interesting than most study tapes."

"I like the variety of formats—the translation following the Japanese on Side A and the uninterupted stories on Side B."

You've probably read or heard about the *Mangajin* tapes by now. Audio reenactments of all of *Mangajin*'s manga pages are now available on cassette tape.

Unlike many language-learning tapes which may have a single speaker reading the lines in a monotone, *Mangajin*'s tapes feature real voice actors who play out the parts and bring the manga stories to life.

Side "A" of the *Mangajin* tapes gives you each sentence or line of Japanese followed by a pause for repeating, then the same line in English with a pause.

Side "B" provides the entire content of each story in Japanese, with no pauses, then the entire story in English with no pauses.

If you've ever priced language learning tapes, you'll realize how much of a bargain these tapes are at only $8.00 each. Subscribe to the tape series and you get ten tapes, one full year of *Mangajin*, for only $80.00—that's a yearly savings of $29.50 off the price you'd pay if you bought each tape individually at the regular price of $10.95 each.

Save $29.50—subscribe to the Mangajin Cassette Series today!

CALL: 800-552-3206

Mangajin's Money-Back Guarantee:

If you ever become dissatisfied with Mangajin magazine or the Mangajin Tape Series for any reason, you may cancel your subscription, and receive a full refund on all unmailed issues and/or tapes.

Please note that in the US, tapes are mailed separately from the magazine, arriving 1-2 weeks later.

Order via email:orders@mangajin.com • Compuserve: 74230,2555
In the US: Mangajin • PO Box 7119 • Marietta, GA 30065 • Tel: 800-552-3206 • Fax: 770-590-0890
In Japan: SSKC • Minami Aoyama 2-18-9 • Minato-ku, Tokyo 107 • Tel: 03-3479-4434 • Fax: 03-3479-5047
Prices in Japan: ¥1,200 + handling for single cassette tape/¥11,000 for one year (10 tapes)

男はつらいよ

Otoko wa Tsurai Yo

It's Tough Being a Man

Tora-san's Easy Advice ©1994 Shin Nihon Co., Ltd.

Atsumi Kiyoshi as Tora-san

Quite a few of the manga series featured in past issues of *Mangajin* have been turned into movies or TV shows. The opposite is true for *Otoko wa Tsurai Yo*: it's a movie turned into a manga.

Popularly referred to by the name of its main character, Tora-san, the story began as a television series in the late 1960s. It lasted only one season (at the end of which our hero was killed off), but popular demand led to a movie directed by Yamada Yōji, who also did the TV show. Released in 1969, *Otoko wa Tsurai Yo* was a hit, leading to a sequel only three months later, and another two months after that, and then another, and another. To date, 48 "Tora-san" movies have been released, with more on the way—earning the series a place in the *Guinness Book of World Records*.

Familiarity is the key to the success of the Tora-san series. The same actors have been playing Tora-san and his family since the first film was released in 1968. Tora-san always wears the same plaid jacket (out of style even in the late '60s), the same knit sash around his waist, the same felt hat and sandals. The stories, too, are basically the same: itinerant peddler Tora-san returns to his home in Tokyo, gets in trouble, and hits the road again. That's where the adventure begins: while traveling, he invariably encounters someone in need of help—a little boy searching for his father, a woman who feels neglected by her hard-working husband, a stubborn old man secretly in love with a bar hostess. Ninety minutes later, everyone's problems are solved, but not without a price—poor Tora-san's heart is always broken by the female guest star. And so his lonely journey continues.

The Tora-san movies are still written and directed by Yamada, who also found critical success outside the Tora-san genre with 1970's *Kazoku* (English title: *Where Spring Comes Late*), and 1977's *Shiawase no Kiiroi Hankachi* (*The Yellow Handkerchief of Happiness*). He wrote the part of Tora-san especially for actor Atsumi Kiyoshi, a former vaudeville comedian.

The manga series began a few years ago, retelling stories from the movies in comic-book form. It combines the talents of director Yamada with those of the manga team of Hayashi & Takai (of *Yamaguchi Roppeita* fame).

Cast of Characters

Kuruma Torajirō is an unmarried, middle-aged man who travels from town to town peddling books and other items at festivals. Tora-san is lovable but lazy, and his family anxiously wishes that he would settle down. "Home" is with his aunt and uncle in the Shibamata section of Tokyo.

Oi-chan, Tora-san's uncle, and **Oba-chan**, his aunt, together own Kurumaya, a shop selling the Japanese-style confection called *dango*. Since Tora-san's parents are dead, they serve as his surrogate parents.

Shachō-san runs the Asahi Print Shop and is a friend of the family. In this episode he has taken on the task of finding a willing marriage partner for the wayward Tora-san.

Sakura, his half-sister, is a sweet-tempered woman who worries incessantly about her brother. **Hiroshi**, her mild-mannered husband, works for the Asahi Print Shop.

© Yamada Yoji, Hayashi Norio & Takai Kenichirō. All rights reserved. First published in Japan in 1994 by Gakken, Tokyo. English translation rights arranged through Gakken.

それがさぁ
ひでぇめに
あってさ
1
2
今日は
娘さんの
縁談で
寄ってみたん
だけどね
おお
それは
それは
3
はなっから
寅さんの
名前出しちゃ
まずいと
思ったから
伏せてた
のよ
4
うん
うん
社長に
しちゃ
上出来だ
5
あっちは
すっかり乗り気で
さぁ
年は
ちょいと
ばかし
いってん
だけどね
どんな
仕事を
なすってるん
ですか？
6

Shachō-san returns from meeting with the family of a prospective wife for Tora-san . . .

1 **Shachō**: それ が さぁ、ひでぇ め に あって さ。
(in present) *Sore ga sā, hidē me ni atte sa.*
that (subj.) (colloq.) terrible experience with met/encountered-and (colloq.)
"Unfortunately, I had a terrible experience."
"Well, as a matter of fact, it was just awful." (PL2)

- *sore ga* can be used idiomatically to preface bad news when responding to a question, like "unfortunately/I hate to say this, but/the sad truth is," etc. Shachō is responding to Oi-chan's question, "How did it go?"
- *sa* (or *sā*) is a particle used colloquially as a kind of verbal pause to draw the listener's attention.
- *hidē* is a dialect/slang version of *hidoi* ("terrible/horrible").
- ～ *me ni atte* is the *-te* form of the expression ～ *me ni au*, which means "have a ～ experience" (usually a bad one). The *-te* form here implies his sentence isn't finished. From here, he proceeds to describe what occurred in a flashback format, as represented by the panels with rounded corners.

2 **Sign**: 北山 郵便局
(flashback) *Kitayama Yūbin-kyoku*
(place name) post office
Kitayama Post Office

- *yūbin* = "mail," and *-kyoku* is a suffix that means "bureau/agency/office"; *yūbin-kyoku* = "post office."

3 **Shachō**: 今日 は 娘さん の 縁談 で 寄ってみた んだ けど ね。
Kyō wa musume-san no endan de yotte mita n da kedo ne.
today as for daughter-(hon.) of/for marriage talks (purpose) tried stopping by (explan.) but (colloq.)
"I stopped by today to discuss a marriage prospect for your daughter." (PL2)

Father: おお、それ は それ は。
Ō, sore wa sore wa.
(interj.) that as for that as for
"Ahh, indeed, indeed." (PL2)

- *musume* = "daughter"; *-san* is added when speaking of another person's daughter.
- *endan* refers to "marriage talks" aimed at introducing prospective partners and their families to one another and establishing a match. *De* marks *endan* as the purpose of *yotte mita* (the *-te* form of *yoru*, "stop by," and the past form of *miru*, "see," which after a *-te* form implies doing the action to see what might come of it).
- the doubled-up *sore wa sore wa* is used to emphasize expressions of delight/satisfaction/gratitude or of consolation/pity; by itself it can serve as a shorthand for such expressions.

4 **Shachō**: はなっから 寅さん の 名前 出しちゃ まずい と 思った から / 伏せてた の よ
(present) *Hanakkara Tora-san no namae dashicha mazui to omotta kara / fuseteta no yo.*
from start (name-hon.) 's name if put out/state is unwise (quote) thought because/so was concealing (explan.) (emph.)
"Because I thought it would be unwise to reveal Tora-san's name from the start, I kept it hidden."
"I didn't think it was a good idea to mention Tora-san's name right off the bat, so I kept that to myself." (PL2)

- *hanakkara* is a colloquial *hana kara* ("from the beginning/at the outset").
- *dashicha* is a contraction of *dashite wa*, a conditional "if" form of *dasu* ("put/bring out into the open" → "reveal/mention"). *O* to mark *namae* ("name") as the object has been omitted.
- *mazui* = "unwise/inexpedient/disadvantageous," so *dashicha mazui* = "is/would be unwise if [I] revealed."
- *omotta* is the plain/abrupt past form of *omou* ("think").
- *fuseteta* is a contraction of *fusete ita*, past form of *fusete iru*, from *fuseru* ("conceal/hide/keep secret").

5 **Oi-chan**: うん、うん、 社長 にしちゃ 上出来 だ。
Un, un, shachō ni shicha jōdeki da.
uh-huh uh-huh co. pres./you for clever/well done is
"Uh-huh, uh-huh. For you, that's pretty good." (PL2)

- *shachō* (lit., "company president") here is like "you." It's also used as the character's name.
- *ni shicha* is a contraction of *ni shite wa*, which means "for ～/considering it is ～." ～ *ni shite wa jōdeki da* implies the handling (or result) is/was better than what would normally be expected of that person. Shachō is known for a certain lack of tact.

6 **Shachō**: あっち は すっかり 乗り気 で さぁ。
Atchi wa sukkari noriki de sā.
other side as for completely eager/receptive is/was (colloq.)
"They sounded quite eager, you know, and . . ." (PL2)

Shachō: 年 は ちょいとばかし いって んだ けど ね。
(flashback) *Toshi wa choito bakashi itte n da kedo ne.*
age as for just a little has gone (explan.) but (colloq.)
"He's a touch on the older side, but . . ." (PL2)

Mother: どんな 仕事 を なすってる んですか?
Donna shigoto o nasutteru n desu ka?
what kind of work (obj.) is doing (explan.-?)
"What line of work is he in?" (PL4)

- *atchi* is a colloquial *achira* ("that side/the other side"), here referring to the family Shachō visited to propose marriage talks.
- *noriki* is a noun for being "eager about/favorably disposed toward" an action.
- *choito bakashi* is an alternate form of *chotto bakari* (lit., "approximately a little" → "just a little").
- *itte n* is a contraction of *itte iru* ("has gone/advanced," from *iku*, "go") plus the explanatory *no*.
- *nasutteru* is equivalent to *nasatte iru* ("is doing"), from the PL4 honorific verb *nasaru* ("do").

なんて言ったんだよ
1
セールス
うまいっ
2
セールスと申しますとどんな？
えーとたしか…本なんかを売ったり
3
出版関係かしら？
4
そうそうそれっ
5
学歴は？
6
学歴!!
7
え～～～とたしか柴又の小学校を卒業しまして……
8

1 **Oi-chan**: なん て 言った んだ よ?
(present) *Nan te itta n da yo?*
what (quote) said (explan.) (emph.)
"What did you say?" (PL2)

- *te* is a colloquial equivalent of the quotative particle *to*.
- *itta* is the plain/abrupt past form of *iu* ("say").
- asking a question with *n da* or *n da yo* is masculine. It sounds abrupt, and depending on context and tone of voice it can be quite rough. Here it's just familiar.

2 **Shachō**: セールス。
Sērusu.
"Sales." (PL2)

Hiroshi: うまいっ。
Umai!
good/skillful/masterful
"Smoo-o-o-th!" (PL2)

- *sērusu* is a katakana rendering of the English "sales."

3 **Father**: セールス と 申しますと どんな?
(flashback) *Sērusu to mōshimasu to donna?*
sales (quote) if/when say what kind
"When you say sales, what kind [do you mean]?"
"What sort of sales would that be?" (PL4)

Shachō: え、 えー と、 たしか... 本 なんか を 売ったり...
E- ē to, tashika... hon nanka o uttari...
(stammer) (pause) (quote) I believe books things like (obj.) does things like sell-and
"Uh, er, I believe . . . he sells books and such . . ." (PL2)

- *mōshimasu* is the polite form of the PL4 formal verb *mōsu* ("say"), and *to* after a non-past verb can make a conditional ("if/when") meaning.
- *ē to* is a pause/hesitation phrase, like "Uhh/well/let's see."
- *tashika* means "sure/certain." but when *tashika* is used as an adverb without the particle *ni* after it, it implies a more tentative "I think/if I'm not mistaken/I'm pretty sure."
- *nanka* is a colloquial *nado* ("things like").
- *uttari* is from *uru* ("sell"); The *-tari* form of a verb followed by *suru* (sometimes left implicit) makes an expression meaning "do a thing/things like ~." It gives a feeling of redundancy here when used with *nanka*, but it's essentially another part of Shachō's effort to keep things vague and avoid having to reveal the true nature of Tora-san's "sales" work.

4 **Daughter**: 出版 関係 かしら?
Shuppan kankei kashira?
publishing related is it perhaps?
"Would that mean he's connected with the publishing business?" (PL2-4)

- *~ kankei* means "~ -related," and when the blank is filled in with the name of a business or industry, it typically means "in [that business]," but since "related" is a vague term, it can also be used to refer to quite remote connections with that business. The daughter is presumably using it in the former sense, while Shachō chooses to take it in the latter.
- *kashira* makes a question like "is it perhaps/I wonder if" → "might/would that mean ~ ?"; it is usually feminine.

5 **Shachō**: そ、 そう、 それっ。
So- sō, sore!
(stammer) that way that thing
"Y-yes, that's it!" (PL2)

6 **Father**: 学歴 は?
Gakureki wa?
school background as for
"And his academic background?" (PL2-4)

- stating just a topic with the intonation of a question (~ *wa*?) asks very generally about the status/condition/nature/location, etc., of that topic.

7 **Shachō**: ブッ、 / 学歴!!
Bu!, / gakureki?!
(startled FX) school background
"Urp! Academic background?!" (PL2)

- *bu!* represents the sound his lips make as he nearly chokes in panic.

8 **Shachō**: え~ と、 たしか 柴又 の 小学校 を 卒業しまして...
E to, tashika Shibamata no shōgakkō o sotsugyō shimashite...
(pause) (quote) I believe (place name) of grade school (obj.) graduated-and
"Uhh, if I'm not mistaken, he graduated from the grade school in Shibamata, and . . ." (PL3)

- *sotsugyō* is a noun for "graduation," and *sotsugyō suru* is its verb form, "graduate": *sotsugyō shimashite* is the PL3 *-te* form of the verb, with the *-te* form here acting essentially like the conjunction "and."

それから
葛飾商業を
……
1
まこっちの
方は
少し早めに
卒業しまして
……
大学は
どちらに？
大学!!
2
そ
それは
えーと……
そう…
なんてぇ
いいますか
くだらない
大学出るよりは
早めに
社会に出て
ですな…
3
みっちり
鍛えようという
教育方針が
ありまして
……
4
ま
……
大学を
出るばかりが
能じゃ
ありません
からな
5
ハイッ
6

1 **Shachō**: それから　葛飾　　商業　を… / ま、こっちの方　は　　少し早めに　　卒業しまして…
sorekara Katsushika Shōgyō o… / ma, kotchi no hō wa sukoshi haya-me ni sotsugyō shimashite…
and then (place name) commerce (obj.) (interj.) this side as for a little early graduated/finished-and
"then he attended Katsushika Commercial. In this case, he finished a little early, and…" (PL3)

Mother: 大学　　は　　どちら　に?
Daigaku wa dochira ni?
college/university as for where/which to
"Where did he go to college?" (PL3)

- *shōgyō* literally means "commerce," but here it's short for the name of a commercial secondary school.
- *ma* is a gentle/agreeable-sounding interjection that adapts to fit its context: "well/you know/really/I mean/let's see." It's often used to try to soften the impact when you have to say something awkward or negative—here, the reference to an early "graduation."
- *kotchi* is a colloquial *kochira* ("this side/one"), and *hō* means "direction/side," so *kotchi no hō* as a combination means "this side/one"—referring to the commercial school.
- *haya* is the stem of *hayai* ("quick/fast/early"), and *-me* is a suffix added mostly to adjectives to mean "a bit on the ~ side/somewhat ~," so *haya-me (ni)* = "on the early/quick side."
- *sotsugyō suru* is generally used to mean "graduate from a course of study," but its most basic meaning is "complete an endeavor." In this case, Shachō is using the word as a euphemism for "dropping out"—hoping his listeners will assume the more usual meaning.
- *dochira* is literally "which direction/side?" but this is often a polite way of asking "which one/which place?"

2 **Shachō**: 大学!!
(thinking) *Daigaku?!*
College?! (PL2)

3 **Shachō**: そ、　それ　は、えーと…　/ そのう…なん　てぇ　いいます　か、
So- sore wa, ē to… / sonō… nan tē iimasu ka,
(stammer) that as for (pause) that is what (quote) say (?)
"A-as for that, er… that is… how shall I put it…" (PL3)

くだらない　　大学　　出る　　より　は　早めに　社会　に　出て　です　な…
kudaranai daigaku deru yori wa haya-me ni shakai ni dete desu na,
stupid/useless/third rate university graduate from more than as for on early side society into going out is (colloq.)
"Rather than attend some stupid college, to go out into society on the early side, you see, and…
"[see next panel]" (PL3)

- *sono* and *sonō* (especially the latter) can be used as pause/hesitation words, like "Uhh/well/let's see."
- *tē* is a colloquial equivalent of quotative *to*, and *iimasu* is the PL3 form of *iu* ("say"); *nan to iu ka* is an expression for "what should I say/how should I put it." This entire first line is essentially a string of pause/hesitation expressions that fill space while he tries to figure out what to say.
- *yori* is attached to the lesser or inferior item in a comparison.
- *dete* is the *-te* form of *deru* ("come out/go out/exit"); *daigaku (o) deru* means "graduate from college" (though it's often used where we'd more likely say "go to/attend/get through college" in English), and *shakai ni deru* is an expression for becoming a working member of society.
- using *desu ne* or *desu na* directly after a *-te* form can be merely a kind of verbal pause or it can be explanatory, something like the English "you see." The sentence continues to the next panel.

4 **Shachō**: みっちり　　鍛えよう　　と　いう　教育　　方針　　が　ありまして…
mitchiri kitaeyō to iu kyōiku hōshin ga arimashite…
assiduously/wholeheartedly shall train/harden/temper (quote) say education policy/principle (subj.) has/had-and
"assiduously train himself there was the philosophy of education he had."
"He had this educational philosophy, you see, that instead of attending some useless college, he should get out into the real world where he could apply himself wholeheartedly to building his strengths." (PL3)

- *kitaeyō* is the volitional ("let's/I shall") form of *kitaeru* ("train/discipline/harden/temper").
- *arimashite* is the PL3 *-te* form of *aru* ("exists/has").The *-te* form is being used here to indicate the reason for the implied conclusion: that the prospective groom he speaks of did not go to college.

5 **Father**: ま… / 大学　を　　出る　　ばかり　が　　能　じゃありません　から　　な。
Ma, / daigaku o deru bakari ga nō ja arimasen kara na.
(interj.) university (obj.) graduate/attend only/alone (subj.) talent/ability is not because/so (colloq.)
"Well, getting through college alone is not [an indication of] ability."
"Well, going to college isn't the only measure of one's abilities, so…" (PL3)

- *bakari* after a verb means "[that action] alone."
- *ja arimasen* is the PL3 form of *ja nai/de wa nai* ("is not").
- he adds *kara* ("because/so") to give the feeling of "so such a philosophy is a reasonable one."

6 **Shachō**: ハイッ!
Hai!
yes
"Exactly!" (PL3)

東大出てもどうしようもないのもいますからなぁ
1
あのぅ
趣味は？
2
趣味!!
3
趣味は……
えーと
4
無趣味とか…
5
いえ趣味はたしか…
あそうだ！旅行です旅行っ
6
あたしも旅行大好き
7
ほう
趣味が合いますなぁ
8

1 **Shachō**: 東大 出ても どうしようもない の も います から なぁ、/ はははは っ。
Tōdai dete mo dō shiyō mo nai no mo imasu kara nā, / ha ha ha ha!
Tokyo University even if graduate hopeless ones also/even exist because/so (colloq.) (laugh)
"Because there are ones who are hopeless even after graduating from Tokyo University. Ha ha ha ha."
"After all, even graduates of Tokyo University are sometimes hopeless losers. Ha ha ha ha!" (PL3)

- *dete mo* is the "even if/when" form of *deru* ("come out/go out" or "graduate").
- *dō shiyō mo nai* literally means "there is no way to do anything [about it/them]," an expression for "hopeless [person/thing/situation]."
- *no* is like the pronoun "one/ones."
- *imasu* is the PL3 form of *iru* ("exist/be" for people and other animate beings).
- Tokyo University is considered to be the top school in Japan.

2 **Daughter**: あのぅ、 / 趣味 は?
Anō, / shumi wa?
uhh/excuse me hobbies/interests as for
"Umm, excuse me, but what are his hobbies?" (PL2-3)

- *ano* is a hesitation word similar to "uhh/um," but it usually feels quite a bit more polite. It's often used to get someone's attention, essentially like "Excuse me."
- *shumi* has a somewhat broader meaning than the English "hobby," referring to more general interests and tastes in addition to the specific kinds of activities we think of as hobbies.

3 **Shachō**: 趣味!!
Shumi?!
"Hobbies?!" (PL2)

4 **Shachō**: 趣味 は... / えーと...
Shumi wa... / ē to...
hobbies as for uhh/let's see
"His hobbies are... let's see..." (PL2)

5 **Mother**: 無趣味 とか...
Mushumi to ka?
without hobbies [is] something like
"Could it be he's hobbyless?"
"Could it be he has none?" (PL2-3)

- *mu-* is a prefix that means "without〜/〜-less."
- *to ka* (often *da to ka* after a noun) is used when stating one or more of several possibilities, usually implying there are still other possibilities besides those stated.

6 **Shachō**: いえ、趣味 は たしか... / あ、 そう だ! 旅行 です。 旅行っ!
Ie, shumi wa, tashika... / A, sō da! Ryokō desu. Ryokō!
no hobby as for I believe (interj.) that way is traveling is traveling
"No, his hobby is, if I'm not mistaken... / Oh, I know! It's traveling. Traveling!" (PL3)

- *ie* is a variation of *iie* ("no").
- *sō da* is literally "it is so/that way," but it's used idiomatically like "Oh, I know!/Oh, that's right!/Oh, yeah!" when you have a sudden thought, or when you recall something you've been trying to remember.
- *ryokō* can refer specifically to "a journey/trip," or to "traveling" in general.

7 **Daughter**: あたし も 旅行 大好き。
Atashi mo ryokō daisuki.
I also traveling like a lot/love
"I love traveling, too." (PL2)

- *atashi* is a variation of *watashi* ("I/me"), used mostly by female speakers.
- *dai-* is a prefix that means "large/large-scale," and *suki* means "like" (it's actually a noun that means "liking," but it's often equivalent to the English verb "like") → "like very much/love."

8 **Shachō**: ほぅ、 / 趣味 が 合います なぁ。
Hō, / shumi ga aimasu nā.
(interj.) hobby/interests (subj.) match(es) (colloq.)
"Well, well, your interests match then." (PL3)

- *hō* is an interjection showing interest or mild surprise, like "Really?/Well, well/Hmm."
- *aimasu* is the PL3 form of *au* ("match").

なにしろ年がら年中旅行してまして
お暮らしが豊かでいらっしゃるんですね
1
でもなんですかそのお年までお一人ってことは
どこかお身体でもお悪いとか？
2
身体ですか？
とんでもないそれだけは自慢じゃないけど頑丈そのものでして
3
ところで朝日印刷さん
ハイッ
4
お名前をまだ伺ってませんでしたが
5
な名前ですか!!
あるんでしょ？
バカ決まってるじゃないか
6

1

Shachō: なにしろ　年がら年中　旅行してまして。
Nanishiro　*nengara-nenjū*　*ryokō shitemashite.*
(conj.)　year in year out　is traveling/travels
"I mean, year in and year out, he's always traveling." (PL3)

Mother: お暮らし　が　豊か　でいらっしゃる　んです　ね。
O-kurashi　*ga*　*yutaka*　*de irassharu*　*n desu*　*ne.*
(hon.)-living　(subj.)　abundant/affluent　is　(explan.)　(colloq.)
"He must be very well off." (PL4)

- *nanishiro* is a conjunction that can take on a variety of meanings depending on its context: "at any rate/I mean/you know/after all."
- *nengara-nenjū* is an expression for "year in, year out/all year long/always."
- *ryokō shitemashite* is a contraction of *ryokō shite imashite*, the PL3 *-te* form of *ryokō shite iru*, from *ryokō suru* ("travel"). Here the *-te* form is being used merely to soften the end of the sentence.
- *de irassharu* is a PL4 honorific equivalent of *desu* ("is/are"). In this case it's filling in for another equivalent of *desu*—the *na* in the explanatory pattern *na n(o) desu*, which is used after nouns. That is, ～ *de irassharu n desu* is a PL4 equivalent of ～ *na n desu*. The explanatory form here gives the feeling of "that must mean that ～" → "He must be ～."

2

Mother: でも、なんですか、その　お年　まで　お一人　って　こと　は、
Demo,　*nan desu ka,*　*sono*　*o-toshi*　*made*　*o-hitori*　*tte*　*koto*　*wa,*
but　what is it?　that　(hon.)-age　until　(hon)-alone　(quote)　thing/situation　as for
"But, what is it—as for the fact that he has remained alone until that age . . ."

どこか　お身体　でも　お悪い　とか?
doko ka　*o-karada*　*demo*　*o-warui*　*to ka?*
somewhere　(hon.)-body/health　or something　(hon.)-bad　something like
"does it mean something like some part of his body is bad or something?"
"But why would it be, then, that he's still unmarried at his age? Could it be he has a health problem of some kind?" (PL4-implied)

- *hitori*, the counter for "one person," is also used to mean "unaccompanied/single/alone."
- *tte* is a colloquial equivalent of *to iu* here; ～ *to iu koto* as the topic (*wa* is the topic marker) often sets up a sentence like "the fact that ～ means that ～." Here it's a question, so it becomes "does the fact that ～ mean that ～?"
- *karada ga warui* (literally, "body is bad") is an expression for "be in poor health." Adding *doko ka* ("somewhere") changes it to mean "some part of the body is in poor health" → "have a health problem of some kind."
- we see a sudden profusion of the honorific prefix *o-* here. It may be coincidence, because the prefix would not have been appropriate for most of what Mother has said before this, but it's quite possible she has suddenly raised her level of politeness because she now thinks the prospective groom is wealthy.

3

Shachō: 身体　ですか? / とんでもない。それだけ　は　自慢 じゃない けど、 頑丈　そのもの でして。
Karada　*desu ka?* / *Tondemonai.*　*Sore dake*　*wa,*　*jiman*　*ja nai*　*kedo,*　*ganjō*　*sono mono*　*deshite.*
body/health　is it?　not at all　that much　as for　boast　is not　but　sturdiness　the very thing　is-and
"His heath? / Not at all. As for that much, not to boast, but he's the very model of sturdiness."
"A health problem? / Not at all. I don't want to sound boastful, but this much I can assure you—he's the very picture of health." (PL3)

Father: ところで　朝日　印刷さん。
Tokoro-de　*Asahi*　*Insatsu-san.*
by the way/incidentally　(name)　printing-(hon.)
"By the way, Mr. Katsura." (PL3)

- *tondemonai* expresses a strong denial or objection—here denial of her speculation about a health problem.
- since *dake* means "only/alone," *sore dake* looks like "only that/that alone," but its idiomatic meaning is often "that much."
- *jiman ja nai kedo* (or *ga*) is like "I don't mean to boast/brag, but . . ."—and like the English expression, it is invariably followed by a boastful statement. In some contexts it can be translated as "if I do say so myself."
- *sono mono* ("that thing") immediately after a noun means "[the thing] itself/the very [thing]."
- *Asahi Insatsu* ("Asahi Printing") is the name of the small company Shachō owns and operates, while *Katsura* is his actual surname. It's not uncommon to address the owner or another representative of a company by the company name plus *-san*.

4

Shachō: ハイッ。
Hai!
"Yes?" (PL3)

5

Father: お名前　を　まだ　/　伺ってませんでした　が。
O-namae　*o*　*mada*　/　*ukagattemasen deshita*　*ga.*
(hon.)-name　(obj.)　[not] yet　haven't heard/been told　but
"We have not yet been told his name."
"You haven't mentioned his name yet." (PL4)

- *mada* followed by a negative means "not yet."
- *ukagattemasen deshita* is a contraction of *ukagatte imasen deshita*, a negative past form of *ukagatte iru* ("have heard/been told"), from the PL4 humble verb *ukagau* ("hear/be told").

(continued on next page)

一応……
車寅次郎という……
1
なにっ
寅次郎っ
2
あのフーテンの寅か!!
3
あはよくご存知で
4
5
バカにするなーっ
6
ともかく柴又で捜すのはもう無理だよ
かもな……
7

(continued from previous page)

6 **Shachō**: な、 名前 ですか!!
Na- namae desu ka?!
(stammer) name is it?
"H-his name?" (PL3)

Mother: ある ん でしょ?
Aru n desho?
exists/has (explan.) right?
"He has one, doesn't he?" (PL3)

Father: バカ、 決まってる じゃないか。
Baka, kimatteru ja nai ka.
idiot/fool is matter of course is it not
"Idiot! Of course he does." (PL2)

- *desho* (or *deshō*) makes a conjecture ("probably/surely is"), or with a rising intonation, a conjectural question. Often it's a purely rhetorical question that expects the listener to confirm the conjecture: "right?"
- *kimatteru* is a contraction of *kimatte iru* ("has been decided/is a decided thing") from *kimaru* ("[something] is decided"). *Kimatte iru* is used idiomatically to imply "it's a matter of course/it goes without saying."
- *ja nai ka* (literally, "is it not?") is often used rhetorically as a strong, admonishing assertion with the feeling of "you know very well that ~."

1 **Shachō**: 一応 . . . / 車 寅次郎 という . . .
Ichiō . . . / Kuruma Torajirō to iu . . .
as it happens (surname) (given name) named
"As it happens . . . / his name is Kuruma Torajirō." (PL3 implied)

- *ichiō* is an adverb that indicates the action is a "general/provisional/limited" response to the need, so it's often used to imply that expectations regarding that action should not be too high. Here no action is involved, but the word's intent is much the same: to try to reduce expectations and soften the impact of the name that's about to be announced.

2 **Father**: なにっ? / 寅次郎っ?!
Nani! / Torajirō?
what (name)
"What?! Torajirō?!" (PL2)

3 **Father**: あの フーテン の 寅 か!!
Ano Fūten no Tora ka?!
that drifter/bum who is (name) (?)
"That shiftless Tora?"
"You mean 'Shiftless Tora'?" (PL2)

- *ano* = "that"; *ano Fūten no Tora* here implies "the one everyone knows about."
- *fūten* refers to a "drifter/slacker/social drop-out." Tora-san has been nicknamed Fūten no Tora ("Shiftless Tora") due to his wandering lifestyle.

4 **Shachō**: あは、 よくご存知 で。
Aha, yoku go-zonji de.
(nervous laugh) well known is
"Ha ha. So you know him . . ." (PL3)

- *yoku* is the adverb form of *ii/yoi* ("good/fine/OK"), and *go-zonji de* is the *-te* form of *go-zonji da*, which is a PL4 honorific equivalent of *shitte iru* ("know"). *Yoku* as a modifier for a verb meaning "know" implies the speaker is impressed/surprised that the other person knows something.

5 **Daughter**: ワーッ!
Wā!
(bursting into tears)

6 **Father**: バカ にするなーっ!
Baka ni suru nā!
idiot/fool don't make
"Don't make fools of us!"
"Do you take us for fools?!" (PL1)

FX: ダッ
Da!
(effect of taking off at a run)

- *~ni suru* is an expression meaning "make [the subject] into ~," with *ni* marking the result. *Na* after the plain, non-past form of a verb makes an abrupt prohibition or negative command: "Don't ~."
- *da da da da* represents running, and a single *da!* represents taking off at a run.

7 **Shachō**: ともかく さ、 柴又 で 捜す の は もう 無理 だ よ。
(in present) *Tomokaku sa, Shibamata de sagasu no wa mō muri da yo.*
at any rate (colloq.) (place) at/in search (nom.) as for already/now impossible is (emph.)
"At any rate, as for looking in Shibamata, it's no longer possible."
"At any rate, there's no point continuing the search in Shibamata." (PL2)

Oi-chan: かも な . . .
Kamo na.
maybe (colloq.)
"You may be right." (PL2)

- *no* is a nominalizer that makes the complete thought/sentence *Shibamata de sagasu* ("[we] look in Shibamata") function as a single noun, and *wa* marks that noun as the topic of the sentence: "as for looking in Shibamata."
- *mō* ("now/already") followed by a negative often means "no longer ~"; here the negative is in the word *muri* ("impossible"), so *mō muri* = "no longer possible."
- *kamo* is short for *kamo shirenai* ("might be/may possibly be").

To be continued . . .

Crayon Shin-chan
クレヨンしんちゃん

by 臼井儀人 / Usui Yoshito

© Usui Yoshito. All rights reserved. First published in Japan in 1992 by Shogakukan, Tokyo. English translation rights arranged through Shogakukan.

1 **Narration**: 生まれて 初めて スキー場 に 来た
Umarete hajimete sukii-jō ni kita
be born-and for first time skiing area/slope to came
しんのすけ
Shinnosuke
(name)
Shinnosuke, who has come to a ski resort for the first time since being born
Shinnosuke is going skiing for the first time.

Sound FX: ボ ボ ボ
Bo bo bo
(dull, rhythmical sound of snow chains)

- *umarete* is the *-te* form of *umareru* ("be born").
- *hajimete* after the *-te* form of another verb often means "for the first time since [doing the action]."
- *sukii* is the katakana rendering of the English "ski" (in Japanese it also means "skiing") and the suffix *-jō* means "place of/for [an event/activity]."
- *kita* is the plain/abrupt past form of *kuru* ("come").
- *umarete hajimete sukii-jō ni kita* is a complete thought/sentence ("[he] came to a ski area for the first time since being born") modifying *Shinnosuke*, so the Japanese is not a complete sentence, only a noun with a long modifier.

2 **Shin-chan**: わーい、 わーい、 ゆき ゆき!
Wāi, wāi, yuki yuki!
(exclam.) (exclam.) snow snow
"Yippee! Yippee! It's snow! It's snow!" (PL2)

3 **Mother**: 久しぶり の スキー だ わ。
Hisashiburi no sukii da wa.
for first time in long time that is skiing is (fem.)
"This is our first skiing in a long time."
"We haven't been skiing in so long." (PL2)

Mother: 日帰り だ けど、 うれしーっ!
Higaeri da kedo, ureshii!
day trip is but am happy/excited
"It's only a day trip, but I'm so excited!" (PL2)

Father: 子供 できて から は
Kodomo dekite kara wa
child made/had since as for
全然 来てなかった もん なァ。
zenzen kitenakatta mon nā.
[not] at all hadn't come because (colloq.)
"Because we hadn't come at all since we had a child."
"Yeah, we haven't been skiing at all since Shin-chan came along." (PL2)

- *hisashiburi* is a noun referring to an occasion/event that is taking place for the first time in a long time. *No* makes it a modifier for *sukii* ("skiing").
- *higaeri*, literally "[same] day returning," is a noun used to refer to "day trips" of all kinds.
- *dekite* is the *-te* form of *dekiru* ("be made/completed"), but the expression *kodomo ga dekiru* means "give birth to/have a child." The *ga* is often omitted in colloquial speech.
- *kara* after the *-te* form of a verb means "since/after/from [the time when the action occurred]."
- *zenzen* is usually followed by a negative for the meaning "[not] at all/completely [not]."
- *kitenakatta* is a contraction of *kite inakatta*, past of *kite inai*, which is the negative of *kite iru* ("have come," from *kuru*, "come").
- *mon* is a contraction of *mono*, which here is an explanatory form implying "because." He's essentially echoing her excitement by stating why it's exciting.

4 **Sound FX**: はぐ はぐ
Hagu hagu
(effect of chewing)

Father: こいつ、 雪 食ってら。
Koitsu, yuki kuttera.
this guy snow is eating
"The little squirt's eating snow!" (PL2)

Mother: 犬 みたいな 事 しないで ちょうだい。
Inu mitai na koto shinaide chōdai.
dog like thing not do (request)
"(Please) don't do a thing like a dog."
"Stop acting like a dog." (PL2)

- *koitsu* is a contraction of *kono yatsu* ("this guy/fellow"), a very casual (sometimes even rough) way of referring to another person.
- *kuttera* is a slang contraction of *kutte iru* ("is eating," from *kuu*, an informal word for "eat") plus *wa* (colloquial emphasis). Though *wa* with a slightly rising intonation is feminine, it can also be used with a low intonation by men, and the contraction based on it is heard most often from men.
- *o*, to mark *yuki* ("snow") as the direct object of *kuu*, has been omitted.
- X *mitai na* Y = "Y that is like X" → *inu mitai na koto* = "thing/action that is like a dog."
- *shinaide* is a negative *-te* form of *suru* ("do"). *O*, to mark *koto* as the direct object of this verb, has been omitted.
- *chōdai* is a less formal equivalent of *kudasai*, "please give me/let me have"; after the *-te* form of a verb, both *chōdai* and *kudasai* mean "please [do the action]"; after a negative *-te* form it becomes "please don't [do the action]."

5 **Mother**: ハシ 使っても ダメーッ!!
Hashi tsukatte mo dame!
chopsticks even if use no good/won't do
"It's not acceptable even if you use chopsticks!"
"Not with chopsticks either!" (PL2)

- *tsukatte mo* is a conditional "even if" form of *tsukau* ("use"). *O*, to mark *hashi* ("chopsticks") as the direct object of this verb, has been omitted.

歩けない〜
うごけない
ぬぎたいよォ
しかたないだろ
がまんしろよ
1

見て
見て
あの子
かわいい〜♥
お
2

どこから
来たの？
タマネギ好き？
オラじゃがいも好き
フタコブラクダ
ヌラ
ナンパ
するな!!
3

さてスキー
ガンバろー
ほめられると
すぐこれだ
じゃ
まず基本から
いくか
4

カニさんの
ように
横に歩いて
斜面を登る
ザッ
ザッ
5

1 **Shin-chan**: 歩けない～。うごけない。
Arukenai~. Ugokenai.
can't walk can't move
"I can't walk! I can't move!" (PL2)

ぬぎたい よぉ。
Nugitai yō.
want to take off (emph.)
"I want to take this off!" (PL2)

Father: しかたない だろ。 がまん しろ よ。
Shikata nai daro. Gaman shiro yo.
can't be helped probably forbearance do (emph.)
"That's too bad. You'll just have to grin and bear it." (PL2)

- *arukenai* is the negative of *arukeru* ("can walk"), from *aruku* ("walk").
- *ugokenai* is the negative of *ugokeru* ("can move"), from *ugoku* ("move").
- *nugitai* is the "want to" form of *nugu* ("take off [an item of clothing]").
- *shikata nai* (or *shikata ga nai*) = "it can't be helped/it's unavoidable."
- *daro* (or *darō*) makes a conjecture ("surely/probably ～"), but it can have more the feeling of "you (surely) know that ～," especially when the last vowel is short.
- *gaman* is a noun meaning "forbearance/fortitude," and *gaman shiro* is the abrupt command form of the verb *gaman suru*, "forbear/endure/show fortitude [in the face of adversity/discomfort]" → "grin and bear it."

2 **Girl 1**: 見て 見て、あの 子。
Mite mite, ano ko.
look look that child
"Look! Look at that little boy!" (PL2)

Girl 2: かわい～!
Kawaii!
cute
"He's so cu-u-ute!" (PL2)

Shin-chan: お。
O.
(interj.)
"Ah." (PL2)

- *mite* is the *-te* form of *miru* ("look"); the *-te* form is being used as an informal request or gentle command.

3 **FX**: スタコラ スタコラ
Sutakora sutakora
(effect of making a beeline for the girls)

Shin-chan: どこ から 来た の? タマネギ 好き?
Doko kara kita no? Tamanegi suki?
where from came (explan.) onions like
"Where're you from? Do you like onions?" (PL2)

オラ じゃがいも 好き。
Ora, jagaimo suki.
I/me potatoes like
"I like potatoes." (PL2)

Mother: ナンパするな!!
Nanpa suru na!
don't hit on
"No flirting!" (PL2)

- *no* is often used to ask questions in informal speech.
- *ora* is a variation of *ore*, a rough/masculine word for "I/me." *Wa*, to mark *ora* as the topic, has been omitted.
- *sutakora* usually describes rushing away from a place without any hesitation or looking back, but here it's being applied to rushing toward the girls.
- *nanpa* literally means "soft faction/group," a slang term referring to guys who are interested in girls, as opposed to *kōha*, "hard faction/group," which refers to the tough, macho type who pretend not to be interested in them. Adding *suru* makes it a verb meaning "show interest in girls" → "hit on/try to pick up." *Na* after the plain form of a verb can make a prohibition/negative command: "don't ～."

4 **Shin-chan**: さて、 スキー、 ガンバろー。
Sate, sukii, ganbarō.
(interj.) skiing shall strive hard
"All right then, I think I'll throw myself into skiing."
"All right, let's hit the slopes!" (PL2)

Mother: ほめられる と すぐ これ だ。
Homerareru to sugu kore da.
be praised if/when immediately this is
"When someone praises him, right away it's this."
"As soon as he gets a compliment, he starts trying to show off." (PL2)

Father: じゃ、 まず 基本 から いく か?
Ja, mazu kihon kara iku ka?
in that case/then first basics from go (?)
"Well then, shall we first go from the basics?"
"Well, then, shall we start with the basics?" (PL2)

- *sate* is an interjection used when the speaker is about to begin something. Coming from a kid like Shin-chan, it sounds a little like he's trying to put on airs.
- *ganbarō* is the volitional ("let's/I shall/I think I'll") form of *ganbaru*, which means "strive hard/persistently/unflaggingly" at something.
- *homerareru* is the passive form of *homeru* ("praise/compliment"). *To* after the plain form of a verb can make a conditional "if/when" meaning.
- *mazu* = "first of all/to begin with."
- ～ *kara iku* (lit., "go from") is an expression for "start with ～."
- the question indicated by *ka* is mostly rhetorical.

5 **Father**: カニさん のように
Kani-san no yō ni
crab-(hon.) like
横に 歩いて 斜面 を 登る。
yoko ni aruite shamen o noboru.
sideways walk-(manner) hill/slope (obj.) climb
"You climb the slope by walking sideways like a crab." (PL2)

Sound FX: ザッザッ
Za! za!
Crunch crunch (sound of ski edges crunching into snow).

- when adults speak to children, they often add *-san* to the names of animals.
- ～ *no yō ni* after a noun means "like/in the manner of ～."
- *yoko* = "side," and *yoko ni* = "sideways."
- *aruite* is the *-te* form of *aruku* ("walk"); the *-te* form here indicates the manner of the action. *Yoko ni aruite noboru* = "climb by walking sideways."

1
なんのカニ？
なんでもいいわよそんなの
2
じゃ毛ガニにする
3
やっぱりずわいガニがいいえーいさっさとおやり!!
4
板を八の字にしてゆっくりすべり出す
5
どうだカンタンだろ？
6
さあしんちゃんできるかな？
あっこらおでん好きー？♪
ギラン
7
今いくぞ
ころぶのよ!!
ころびなさい
とまんないよォ

1 **Shin-chan**: なん の カニ?
Nan no kani?
what of crab
"What kind of crab?" (PL2)

Mother: なんでも いい わ よ、 そんな の。
Nan de mo ii wa yo, sonna no.
anything is fine (fem.) (emph.) that kind of thing
"Don't be silly! Any kind is fine!" (PL2)

- *sonna no* ("that kind of thing") has a belittling tone here, something like saying "a trifling question/issue/matter like that [isn't worth worrying about]" → "Don't be silly!" The syntax is inverted—normal order would have *sonna no* at the beginning.

2 **Shin-chan**: じゃ、 毛ガニ にする。
Ja, kegani ni suru.
in that case/then hair crab will make it
"In that case, I'll make it a hair crab."
"In that case, I'll be a hair crab." (PL2)

- *kegani* ("hair crab" or "horse crab") are found mainly in northern Japanese waters and on up into the Bering Sea. *-Gani* is from *kani*, the generic word for "crab"; in combinations, *k* changes to *g* for euphony.
- ～ *ni suru* means "make it ～" in the sense of making a choice.

3 **Shin-chan**: やっぱり ずわいガニ が いい。
Yappari zuwaigani ga ii.
after all snow crab (subj.) good/preferable
"On second thought, make that a snow crab." (PL2)

Mother: えーい、 さっさと おやり!!
Ei, sassa to oyari!
(interj.) quickly (hon.)-do
"Whatever! Just do it!" (PL2)

- *zuwaigani* ("snow crab") are found mainly in the Sea of Japan, ranging northward into the Bering Sea, but are especially associated with the Hokuriku region, the central part of the Sea of Japan side of Honshū.
- ～ *ga ii* after a noun is a way of expressing a preference: "I prefer/I want ～."
- *sassa to* = "immediately/without delay."
- *o-yari* is the honorific prefix *o-* plus the stem of *yaru* ("do"), and it's essentially short for the polite command *o-yarinasai*, which is mostly feminine. Though polite in form, it can be made quite abrupt by tone of voice—especially when mothers use it with their children.

4 **Father**: 板 を 八 の 字 にして
Ita o hachi no ji ni shite
boards/skis (obj.) *hachi* (=) character make it/them
ゆっくり すべり出す
yukkuri suberi-dasu.
slowly/gently start sliding
"Make the shape of the character *hachi* with your skis and gently start sliding."
"Make a snowplow with your skis and gently start sliding."(PL2)

- ～ *ni shite* is the *-te* form of ～ *ni suru* ("make it ～"), here being used more literally to mean "make [the shape of]～"; the *-te* form is being used to indicate manner.
- *suberi* is the stem of *suberu* ("slide"), and *dasu* after the stem of another verb often means "begin [doing the action]."

5 **Father**: どうだ、 カンタン だろ?
Dō da? Kantan daro?
what/how is easy right?
"What do you think? Easy, right?" (PL2)

Sound FX: サーッ。
Sā!
Swoosh (effect of skier sliding smoothly by)

- *dō da* asks "What/how is it?"—often meaning "What do you think of that?/How does that grab you?"
- *daro* generally makes a conjecture, but here is being used idiomatically like a tag question: "right?"

6 **Father**: さあ、しんちゃん、 できる かな?
Sā, Shin-chan, dekiru ka na?
(interj.) (name-dim.) can do I wonder if
"OK, Shin-chan, I wonder if you can do it?"
"OK, Shin-chan, think you can do it?" (PL2)

Sound FX: ギラッ
Gira!
(effect of Shin-chan's eagle eye catching sight of the girl who just skied by)

Shin-chan: おでん 好き一?
Oden, suki-?
oden like
"Do you like *oden*?" (PL2)

Sound FX: サーッ
Sā!
Swoosh (sliding)

Mother: あっ、 こら!
A!, kora!
(interj.) (interj.)
"Hey!" (PL2)

- *sā* is used like "well now/all right/come on" to urge the listener to action.
- *oden* is a hot dish made with large chunks of potato, white radish, peeled hard-boiled eggs, and a wide variety of tofu and fish-paste (*surimi*) products simmered in a soy broth. It's especially popular in the winter.
- *kora!* is an interjection for scolding, used a great deal by parents and teachers to their children/students, like "Stop that!/Cut it out!" or just a plain "Hey!" to make the offender freeze in his tracks.

7 **Shin-chan**: とまんない よォ!
Tomannai yō!
not stop (emph.)
"I can't stop!" (PL2)

Mother: ころびなさい! ころぶ の よ!!
Korobinasai! Korobu no yo!
fall down fall down (explan.) (emph.)
"Fall down! Just fall down!" (PL2)

Father: 今 いく ぞ!
Ima iku zo!
now will go (emph.)
"I'm coming!" (PL2)

Sound FX: だっ
Da!
(effect of starting off in a hurry)

- *tomannai* is a contraction of *tomaranai*, negative of *tomaru* ("stop/halt").
- *korobinasai* is a relatively gentle command form of *korobu* ("fall down/take a tumble" for people and animals). The plain form of a verb followed by *no yo* makes an informal feminine command or instruction.

え？
なんか
言った？
ズザザ
ミナノ
1
とまって
よかった
あ
ブランコ
のりた〜い
首しめたろか
この
ノーテンキ
ぼうず
子供は
上達が
早いな
ハハ……
2
でも
これだけ
すべれるなら
安心ね
ヤ〜
ほっほ〜♪
さあ
オレたちも
すべろうぜ
3
ガクン…
第一リフト
故障!!
修理のため
しばらく
お待ち下さい
4
修理が遅れ
ほとんど
すべってない
夫婦
ムスッ
たのしかった
ね
ブランコ
5

漫

1 **Shin-chan**: え? なんか 言った?
E? Nanka itta?
huh?/what? something said
"What? Did you say something?" (PL2)

Sound FX: ざっ
Za! (scraping sound from digging ski edges into snow to make a stop)

Sound FX: ずざざーっ
Zu za za–! (sound of parents falling and skidding to stop)

- *nanka* = *nanika*, "something/anything."
- *itta* is the plain/abrupt past form of *iu* ("say"). In colloquial speech, it's common to ask questions simply by using the intonation of a question, without *ka*.

2 **Shin-chan**: とまって よかった。
Tomatte yokatta.
stopped-and was good/am glad
"I'm glad I stopped." (PL2)

Shin-chan: あ、 ブランコ のりた～い。
A, buranko norita–i.
(interj.) swings want to ride
"Oh, I want to ride the swings!" (PL2)

Mother: 首しめたろか、 このノーテンキぼうず。
Kubi shimetaro ka, kono nōtenki bōzu.
shall I strangle this rash/reckless rascal
"Do you want me to throttle you, you reckless runt?" (PL2)

Father: 子供 は 上達 が 早い な、ハハ。
Kodomo wa jōtatsu ga hayai na, ha ha.
child as for improv. (subj) is quick (colq) (laugh)
"Children are quick to learn, aren't they? Ha ha." (PL2)

- *tomatte* is the *-te* form of *tomaru* ("stop"); the *-te* form is being used to indicate his reason for saying *yokatta*.
- *yokatta* is the plain/abrupt past form of *ii/yoi* ("good/fine"). Besides its literal meaning of "was good," *yokatta* is used idiomatically to mean "I'm glad" or "I'm relieved," depending on the situation.
- *noritai* is the "want to" form of *noru* ("get on/ride").
- *kubi shimetaro* is a contraction of *kubi o shimete yarō*, the volitional ("let's/I shall") form of *kubi o shimete yaru*, from *kubi o shimeru* ("strangle"). *Yaru* after the *-te* form of a verb implies the action will be done for or to someone else.
- *jōtatsu* refers to "improvement/progress/advancement" in a skill one is learning.

3 **Sound FX**: ガー
Gā
Vrrrr (sound of ski lift)

Mother: でも これだけすべれるなら 安心 ね。
Demo kore dake subereru nara anshin ne.
but this much if can ski is no worry (colq.)
"In any case, if he can ski this well, we don't have to worry." (PL2)

Father: さあ、オレたち も すべろう ぜ。
Sā, ore-tachi mo suberō ze.
(interj.) we/us also let's slide/ski (emph.)
"All right now, let's us ski, too."
"All right, let's have some fun!" (PL2)

Shin-chan: ほっほー
Hohhō (humming a tune)

- *kore* = "this" and *dake* = "only," but the combination often means "this much" rather than "only this" → "this well."
- *subereru* is the potential ("can/be able to") form of *suberu* ("slide," or in this context, "ski"); *nara* makes it conditional → "if [he] can ski." *Suberō* is the volitional ("let's") form of the same verb.

3 *(continued)*
- *anshin* is a noun for "ease of mind/being free of worry." In colloquial speech, *ne* by itself often substitutes for *desu ne* ("is/are" + colloquial emphasis).
- *ore* is a rough, masculine word for "I/me," and *-tachi* makes it plural, so *ore-tachi* = "we/us."

4 **Sound FX**: ガクン
Gakun (jolt of lift stopping)

PA: 第一 リフト 故障
Dai-ichi rifuto koshō.
no. 1 lift out of order
"Lift No. 1 is temporarily out of order." (PL2)

修理 のため、しばらく お待ち下さい
Shūri no tame, shibaraku o-machi kudasai.
repairs for purpose of a while (hon.)-wait please
"Please wait a while for repairs."
"We request your patience while repairs are made." (PL4)

- *o-machi kudasai* is from *matsu* ("wait"). The honorific prefix *o-* + the stem of a verb + *kudasai* ("please") makes a very polite request.
- *shibaraku* refers to an indefinite period of time, ranging from "a moment" to "a while/a long time," depending on the context.

5 **Narration**: 修理 が 遅れ、ほとんど
Shūri ga okure, hotondo
repairs (subj.) be late mostly
すべってない 夫婦
subettenai fūfu
not skied couple
A couple who hardly skied due to the delay of repairs
Mother and Father hardly got to ski at all because of the prolonged repairs.

Shin-chan: たのしかった ね、 ブランコ。
Tanoshikatta ne, buranko.
was fun (colloq.) swings/the lift
"It was fun, wasn't it?—the swing."
"Wasn't the swing fun?" (PL2)

FX: ムスッ
Musu!
(effect of being in foul mood)

- *okure* is the stem form of *okureru* ("be late/delayed"); the stem is being used like a *-te* form to indicate the cause of or reason for what follows—i.e., why they hardly skied at all.
- *hotondo* plus the negative form of a verb means "hardly ~ at all."
- *subettenai* is a contraction of *subette inai* ("have not skied"), negative of *subette iru* ("have skied/are skiing"), from *suberu* ("slide/ski").
- *shūri ga okure, hotondo subettenai* is a complete thought/sentence ("[they] have hardly skied because repairs were delayed") modifying *fūfu* ("married couple/husband and wife"). The Japanese actually gives us only a modified noun, not a complete sentence.
- *tanoshikatta* is the plain/abrupt past form of the adjective *tanoshii* ("is fun/enjoyable").

この女に賭ける

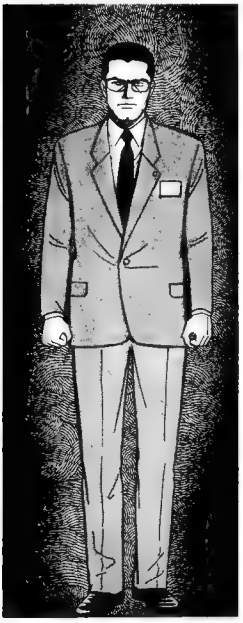
HIROMI, a long tall lady.

Kono Hito ni Kakero
— Bet on this Woman —

Part 6

作・週良貨　Story • **Shū Ryōka**
画・夢野一子　Art • **Yumeno Kazuko**

Thirty-year-old Harashima Hiromi represents a new type of woman in the Japanese business world: the strong-willed, career-oriented professional. Until recently, women in large Japanese companies were either OLs doing mundane clerical work or low-level managers. For the most part, they were expected to quit after a few years to marry and raise a family rather than pursue career-track promotions.



Katō

In events preceding this episode, Harashima is transferred from the head office of Yotsuba Bank to a failing branch office. Her new position is Commercial Services representative—essentially a door-to-door "salesperson" for the bank.

Harashima's unconventional ways and forthright manner are shocking to her new colleagues. A rivalry soon develops between her and Mr. Katō, the star of the Commercial Services department, who despite his talents has not been able to land the Shinwa Enterprises account after two years of work. When Harashima brashly accepts the challenge of landing Shinwa in only three months (later shortened to two months by the branch manager), the tension between them escalates. The branch manager adds insult to injury by making Katō give Harashima his personal notes on Shinwa. She accepts them with a cool "I'll look them over later," causing Katō to storm out of her office in a fury.

Harashima

In Harashima's first meeting alone with the head of Shinwa's accounting department, she is told in no uncertain terms that the president, Mr. Kamiya, is fiercely loyal to their current bank and will never make the switch to Yotsuba. He asks her to leave, making it clear that no meeting will take place with Kamiya unless she brings her president too.

But on her way out, Harashima has the amazing good fortune to bump into Kamiya himself. She catches him off guard with a question about a piece of artwork in his lobby, and discovers that he owns a rather extensive collection which is managed by Shinwa's vice-president, Kamiya's son. Harashima expresses a strong interest in the collection, and thus finagles a meeting with the vice-president.

© Shū & Yumeno. All rights reserved. First published in Japan in 1994 by Kodansha, Tokyo. English translation rights arranged through Kodansha.

Preview Page

Here are some of the key vocabulary and grammar constructions found in the following story. We suggest previewing this section before you begin to prepare yourself for words, kanji, and patterns that are new to you. Many of these items do not appear again in the notes.

VOCABULARY

page 48

人物	*jinbutsu*	person/personage
権限	*kengen*	authority

page 49

当り前	*atarimae*	matter of course/obvious
勉強になる	*benkyō ni naru*	be informative/illuminating
風評	*fūhyō*	rumors/reports/reputation
含める	*fukumeru*	include
拝見する	*haiken suru*	see/look at (PL4)
販売先	*hanbai-saki*	customers/dealers
本体	*hontai*	main body/parent office
評価	*hyōka*	evaluation
時価評価	*jika hyōka*	market value evaluation
工作メモ	*kōsaku memo*	strategy notes
仕入れ先	*shiire-saki*	suppliers
資産	*shisan*	assets
試算	*shisan*	trial balance
資産繰り	*shisan-guri*	asset spinning/management
財務諸表	*zaimu shohyō*	financial statements

page 50

力を貸す	*chikara o kasu*	support/help (*v.*)
どく	*doku*	move/step aside

page 50 (continued)

ふれる	*fureru*	touch on/address [a point]
今さら	*imasara*	at this [late] point
重要な	*jūyō na*	important
課題	*kadai*	problem/task/goal
抱える	*kakaeru*	embrace/have in charge
契約	*keiyaku*	contract (*n.*)
こだわる	*kodawaru*	be particular about/harp on
交渉先	*kōshō-saki*	contacts/prospective clients
協力する	*kyōryoku suru*	cooperate
命令する	*meirei suru*	order/command (*v.*)
さっさと	*sassa to*	quickly
成績	*seiseki*	performance record
しつこい	*shitsukoi*	pushy/persistent
手を引く	*te o hiku*	withdraw from/cease to deal with
絶対	*zettai*	absolutely

page 51

業績	*gyōseki*	sales/profits/performance
ひいては	*hiite wa*	in its turn

page 52

試す	*tamesu*	test/try out (*v.*)
忘れる	*wasureru*	forget

PATTERNS

- 何の～もない (*nan no ～ mo nai*) ..... "not have any/the slightest ～"
- ～のみならず～ (*～ nomi narazu ～*) ..... "not only ～ but ～"
- ～わけじゃない = ～わけではない (*～ wake ja nai* = *～ wake de wa nai*) ..... "is not the case that ～"
- neg. V + なきゃならない = neg. V + なければならない (neg. V + *nakya naranai* = neg. V + *nakereba naranai*) ..... "must ～"
- ～とはわけが違う (*～ to wa wake ga chigau*) ..... "the situation is [totally] different from ～"
- ～は～ことです (*～ wa ～ koto desu*) ..... "as for ～, it is ～"
- V + な (V + *na*) ..... [prohibition/negative command]

KANA QUICK REFERENCE

When a small circle is added to the upper right corner of the H-syllables, the first letter changes to a P-sound (e.g. は → ぱ = ha → pa*).*

When the "voicing mark" (two lines that look like a double-quote mark) is added to the same position on K-, S-, T-, and H- syllables, the following sound changes occur: K → G, S → Z, T → D, and H → B (e.g. こ → ご = ko → go*).*

The irregular consonants in shi, chi, *and* tsu *make their voiced equivalents irregular as well:* し → じ = shi → ji, ち → ぢ = chi → ji, and つ → づ = tsu → zu.

Hiragana

あ	A	か	KA	さ	SA	た	TA	な	NA	は	HA	ま	MA	や	YA	ら	RA	わ	WA	ん	N
い	I	き	KI	し	SHI	ち	CHI	に	NI	ひ	HI	み	MI			り	RI				
う	U	く	KU	す	SU	つ	TSU	ぬ	NU	ふ	FU	む	MU	ゆ	YU	る	RU				
え	E	け	KE	せ	SE	て	TE	ね	NE	へ	HE	め	ME			れ	RE				
お	O	こ	KO	そ	SO	と	TO	の	NO	ほ	HO	も	MO	よ	YO	ろ	RO	を	O		

Katakana

ア	A	カ	KA	サ	SA	タ	TA	ナ	NA	ハ	HA	マ	MA	ヤ	YA	ラ	RA	ワ	WA	ン	N
イ	I	キ	KI	シ	SHI	チ	CHI	ニ	NI	ヒ	HI	ミ	MI			リ	RI				
ウ	U	ク	KU	ス	SU	ツ	TSU	ヌ	NU	フ	FU	ム	MU	ユ	YU	ル	RU				
エ	E	ケ	KE	セ	SE	テ	TE	ネ	NE	ヘ	HE	メ	ME			レ	RE				
オ	O	コ	KO	ソ	SO	ト	TO	ノ	NO	ホ	HO	モ	MO	ヨ	YO	ロ	RO	ヲ	O		

Combinations

きゃ	KYA	しゃ	SHA	ちゃ	CHA	にゃ	NYA	ひゃ	HYA	みゃ	MYA	りゃ	RYA
きゅ	KYU	しゅ	SHU	ちゅ	CHU	にゅ	NYU	ひゅ	HYU	みゅ	MYU	りゅ	RYU
きょ	KYO	しょ	SHO	ちょ	CHO	にょ	NYO	ひょ	HYO	みょ	MYO	りょ	RYO
キャ	KYA	シャ	SHA	チャ	CHA	ニャ	NYA	ヒャ	HYA	ミャ	MYA	リャ	RYA
キュ	KYU	シュ	SHU	チュ	CHU	ニュ	NYU	ヒュ	HYU	ミュ	MYU	リュ	RYU
キョ	KYO	ショ	SHO	チョ	CHO	ニョ	NYO	ヒョ	HYO	ミョ	MYO	リョ	RYO

1 Harashima:
加東さん...
"Mr. Katō . . ." (PL3)

- -さん is used with other people's names to show respect, like the English "Mr./Ms." You should never use it with your own name.

2 Harashima:
今日、シンワ商事の副社長に会います。
"I'm going to meet with the vice president of Shinwa Enterprises today." (PL3)

- 今日 = "today."
- 商事 is a common part of company names for businesses large and small, something like "~ Enterprises."
- 副 is a prefix for titles meaning "assistant/deputy/vice ~," and 社長 = "company president," so the combination is "vice president."
- 会います is the PL3 form of 会う ("meet"). に marks the person with whom one is meeting.
- の between two nouns essentially makes the first into a modifier for the second. Often it is like the English "of," but with the two nouns reversed: i.e., シンワ商事の副社長 = "vice president of Shinwa Enterprises."

3 Katō:
何ィ、副社長?
"What? The vice president?" (PL2)
会ってどうする? 何の権限もない人物だろう。
"Meet him and do what? He's a person without any authority, isn't he?"
"What's that going to accomplish? He doesn't have any authority, as I recall." (PL3)

- 何 = "what." When it's elongated, it sounds taken aback, alarmed, or even angry, so it's quite different from the elongated "wha-a-at?" of protest in English.
- 会って is the *-te* form of 会う ("meet"), and どうする = "do what/how?" → 会ってどうする = "meet and do what?"
- 権限 = "authority."
- 何も followed by a negative means "not any," so 何もない = "not have anything/have nothing." 何の~もない makes an expression for "not have any/the slightest ~."
- 何の権限もない is a complete thought/sentence ("[he] has no authority") modifying 人物 ("person/personage").
- だろう makes a conjecture ("probably/I suppose"), but it's also used idiomatically like a tag question that expects an affirmative answer: "isn't it?/right?"

1 Harashima:

工作メモ、拝見しました。

"I looked at your strategy notes." (PL4)

- 工作 ("planned approach/maneuvering/scheme") + メモ ("notes") = "strategy notes."
- を to mark 工作メモ as the direct object of 拝見しました has been omitted.
- 拝見しました is the polite past form of the honorific verb 拝見する ("see/look at").

2 Harashima:

シンワ商事本体のみならず支店まで含めた資産評価、

"Your evaluation of the assets not only of Shinwa Enterprises' parent office but of its branch offices as well, . . ."

仕入れ先や販売先の風評、. . .

"their reputation among their suppliers and customers, . . ."

資産繰りから財務諸表の試算、

"[details ranging] from their asset spinning to trial balances on their financial statements and . . ."

自社株の時価評価まで大変勉強になりました。

"their view of the market value of their own stock—it was all very illuminating." (PL3)

- most of Harashima's sentence is a list. The basic structure is "A, B, and from C to D and E, it was all very illuminating"—with A, B, D, and E having modifiers of varying lengths.
- のみならず is a phrase for "not only ～ but ～."
- 含めた is the plain/abrupt past form of 含める ("include"). This verb ends a complete thought/sentence modifying 資産評価 ("valuation of assets," from 資産, "assets," and 評価, "evaluation"), which is item A of the list.
- 風評 ("rumors/reports/the talk/reputation") is B, modified by two nouns, 仕入れ先 ("suppliers") and 販売先 ("customers").
- 資産繰り ("asset spinning/management") is C.
- 財務諸表 ("financial statements") modifies 試算 ("trial balance"), which is D.
- 自社株 (lit., "one's own company stock") modifies 時価評価 ("market value evaluation"), which is E.
- ～から～まで makes an expression for "from ～ to ～."
- 勉強 = "study," and なりました is the PL3 past form of なる ("become"); 勉強になりました is literally "became study," an idiomatic expression for "it was a learning experience" or "it was illuminating/enlightening/informative."

3 Katō:

当たり前だ。俺だって2年間遊んでたわけじゃないからな。

"It's a matter of course. It's not that I was playing around for two years."

"What did you expect? I didn't spend two years twiddling my thumbs." (PL2)

(continued)

- 当たり前 is a noun meaning "common sense/matter of course."
- だって here is a colloquial equivalent of も, for emphasis.
- 遊んでた is a contraction of 遊んでいた, from 遊ぶ ("play/goof off").

4 Harashima:

シンワへご一緒願えませんか？

"Could I perhaps ask you to accompany me to Shinwa?" (PL4)

- 一緒 is a noun meaning "together/alongside"; ご一緒する is an honorific verb meaning "go together with/accompany." Replacing する with 願えませんか (negative potential form of 願う, "request [a favor]") makes a polite request, literally, "Could I not request your going together with me?"

5 Katō:

なんだって!?

"What?!" (PL2)

- だって here is a colloquial quotative form that expresses the speaker's surprise at what he has just heard. It often follows quoted words, but after a question word (なん = 何 = "what?") it's like "You say what?/where?/when?"

1 Harashima:

シンワとの契約はこの支店にとって重要な課題です。

"A contract with Shinwa is vital for this branch." (PL3)

- 契約 = "contract," and と marks whom the contract is with. の here is like "that is": シンワとの契約 = "a contract that is with Shinwa" → "a contract with Shinwa." は marks 契約 as the topic.
- 課題 means "subject/theme," but it's often used idiomatically for "problem [to be resolved]/task [to be completed]/goal [to be achieved]."

Katō:

俺はシンワから手を引けと命令された。何で今さら君に力を貸さなきゃならないんだ?

"I was ordered to withdraw from Shinwa. Why should I have to help you out at this point?" (PL2)

- 手を引け is the abrupt command form of 手を引く, an idiomatic expression for "withdraw/back out/sever connections with/cease to deal with."
- 命令された is the past form of 命令される ("be ordered"), from 命令する ("order/command").
- 貸さなきゃならない is a colloquial form of 貸さなければならない, the "must/have to" form of 貸す ("lend"). 力を貸す = "lend strength" → "give help/aid."

2 Katō:

俺は交渉先をたくさん抱えている。シンワ一本の君とはわけが違うんだ.

"I have a whole lot of prospective clients to work on—unlike you with Shinwa as your sole target." (PL2)

さっさとどいてくれ!!

"Quickly step aside, will you?"

"So just step aside and let me be on my way, will you?" (PL2)

- わけが違う = "the situation is [hugely/critically] different."

3 Harashima:

あのメモでは副社長について全くふれていませんでしたね。

"In your notes, you didn't touch on the vice president." (PL3)

- について = "regarding/about."
- ふれていませんでした is the PL3 past form of ふれていない, negative of ふれる ("touch on/address").

4 Katō:

しつこいぞ!! 何でそう副社長にこだわるんだ!?

"What is it with you?! Why are you harping on the vice president like that, anyway?!" (PL2)

- しつこい implies excessive pushiness.

5 Harashima:

シンワをとるために絶対必要だからです。協力していただけますね。

"Because we need him in order to win Shinwa over. I trust I can count on your cooperation." (PL4)

- とる is literally "take," but here refers to "landing" an account. とるために = "in order to land."
- いただけます is the polite form of いただける ("can receive"), from the PL4 verb いただく("receive"). 協力していただける = "can receive cooperation/help." ね implies she expects him to say "yes," in essence soliciting his agreement by presuming it.

6 Katō:

君の成績のためにか?

"For the benefit of your performance record?"

"So you can get a feather in your cap?" (PL2)

1 **Harashima:**
加東さんがそんなことにこだわる方だとは私には思えませんけれど。
"I can't believe you're the kind of person to get hung up on something like that." (PL3)

- Japanese speakers often use their listener's name when English speakers would say "you."
- 方 is a word for "person" (more polite than 人). そんなことにこだわる is a complete thought/sentence ("[you] get hung up on that kind of thing") modifying 方.
- だ completes an embedded sentence, which とは makes into a topic for the main clause: "as for that you are [a person who . . .]."
- 私には is literally "as for to me"; this phrase carries an implied contrast: "I don't know about anyone else, but as for me, [I can't believe . . .]."
- 思えません is the PL3 negative form of 思える, the potential ("can/be able to") form of 思う ("think/believe").
- けれど is literally "but," but here it's being used merely to soften the end of the sentence.

Katō:
何っ!?
"What?!" (PL2)

2 **Harashima:**
私の仕事は台東支店の業績、ひいてはよつば銀行全体の業績を上げることです。
"My job is to improve the performance of the Taitō Branch and in turn to improve the performance of Yotsuba Bank as a whole."
"My job is to bring in new business for the Taitō Branch and to thereby improve profitability for Yotsuba Bank as a whole." (PL3)

- 仕事 = "work/job."
- 業績 is literally "business results" → "sales/profits/performance."
- ひいては = "in its turn."
- 全体 = "the whole"; ～全体 = "all of ～/～ as a whole."
- 上げる = "raise/increase" → 業績を上げる = "increase sales/improve performance."
- こと means "thing," but it's often used more abstractly to refer to "fact/situation/action/explanation." ～は～ことです here is like "As for ～, it is ～."

3 **Harashima:**
誰がシンワをとっても同じことではないでしょうか?
"Isn't it the same thing no matter who lands Shinwa?" (PL3)

- 誰 = "who."
- とっても is a conditional "even if" form of とる("take," but here referring to "landing" an account). A question word followed by the -ても form of a verb makes an expression for "no matter who/what/why/how."
- 同じ = "same," and 同じこと = "the same thing."
- using a negative question like ではないですか (or じゃないですか, "is it not ～?") to make one's point is more polite because it sounds less assertive; making it a conjectural negative by using でしょう ("perhaps/probably is") instead of です ("is") makes it even more polite.

1 Katō: (thinking)

...ったくこの女は...!!

Cripes! This woman!

The nerve of this woman! (PL2)

- ったく is a contraction of まったく (lit., "completely/entirely"), which is often used as an expression of exasperation.

2 Katō:

よし、わかった。ついて行ってやろう。

"OK, I'll go along." (PL2)

Harashima:

ありがとうございます。

"Thank you." (PL3-4)

- よし, an interjectory/exclamatory form of the adjective いい／よい ("good/fine/OK"), often occurs with わかった when the speaker is assenting to a request, command, or challenge.
- わかった is the abrupt past form of わかる ("come to know/understand"). The past form of this word in response to a request implies that the speaker understands what he has been asked to do and will do it: "OK/all right/I will do as you ask."
- ついて行って is the *-te* form of ついて行く ("go along/accompany"). やろう is the volitional ("let's/I shall") form of やる, which after the *-te* form of a verb implies doing the action for the benefit of someone else.
- since he has merely assented to do her a favor, she uses the non-past "thank you" phrase, ありがとうございます. If he had already completed the favor, she would have used the past form, ありがとうございました.

3 Katō:

だが、忘れるなよ。君はいま試されてるんだってことをな。

"But don't you forget. You're being tested right now." (PL2)

- だが = "but."
- 忘れる = "forget," and な after the plain form of a verb can make a prohibition/negative command: "don't ～." よ adds emphasis.
- 試されてる is a contraction of 試されている, the progressive ("is/are ～ing") form of 試される ("be tested," from 試す, "test").
- んだ is the explanatory の plus だ ("is/are"). Here it's serving mainly for emphasis.
- って here is a colloquial equivalent of quotative という, which in effect makes the preceding complete thought/sentence into a modifier for こと ("thing," but here more like "fact") → "the fact that you are being tested now."
- を marks こと as the direct object of 忘れるな, which normally would follow instead of coming at the beginning. Inverting the syntax makes it feel more emphatic. The final な also adds emphasis.

Harashima:

はい。

"Yes."

"I know." (PL3)

U.S. FrontLine

9月号発売中！

健康・保険大特集

HMOとはいったい何？—変革を迎える米国保険業界

保存版 日本語の話せるドクターズ・リスト

◆ ENTERTAINMENT ◆
シカゴ人がすすめるシカゴ

◆ SPECIAL REPORT◆
「ハイテク島」ハワイの情報産業事情

月刊 U.S. FrontLine 定期購読申込み書

YES! 1年間（11号*）購読を希望します。 料金：~~$82.50~~（送料込）→ $39.00

半年 6号購読 $24.00 | 3ケ月3号購読 $14.00 *2·3月合併号

Name Title

Company

Home or Business Address

Home Phone Business Phone

Payment Check Enclosed Credit Card Visa Master Card

Card No. Exp. Date / /

Signature Date / /

U.S. FRONTLINE NEWS M

330 Madison Ave., 2nd Fl., New York, NY 10017
Tel: (212) 922-9090 / Fax: (212) 922-9119

A GLIMPSE OF THE JAPANESE SPIRIT THROUGH COMICS

Shunsuke Tsurumi

Philosopher and social critic. Author of numerous books including *An International History of Wartime Japan* and *A Cultural History of Japan 1945-1980.*

Inuhiko Yomota

Professor of Art Studies Meijigakuin University, author of many books in various fields, such as cinema city, literature, comics, and cooking including *Tsukishima monogatari* and *Manga Genron.*

Dialogue Series THE JAPANESE SPIRIT

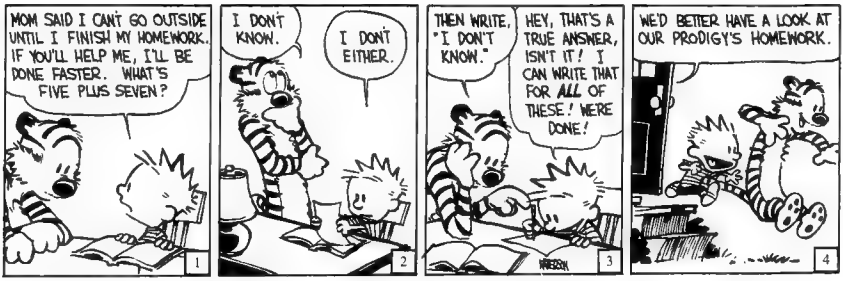
From "Norakuro" to the generation of animation lovers

Comics are powerfully influencing popular culture in Japan. This series of dialogues on "The Japanese Spirit" began as a reexamination of Japanese culture and society from the viewpoint of ordinary Japanese citizens and continues its theme by looking at current Japanese comics.

Comics embody the free and generous spirit and energy that transcend social structure. They free our spirits from established and often binding stereotypes. In using animals and mysterious beings, comics enable us to recapture the fresh instinctive senses of which humans often lose sight. As such, comics can no longer be considered passing entertainment for children and young adults.

Two master comic readers, Mr. Shunsuke Tsurumi , who professes "My great hope is Gaki Deka", and Mr. Yomota, who says "I was a Manga Shonen (youth captured by comics)" will talk about the state of mind and spirit of the Japanese people as they live their lives today.

Date & Time: *Saturday, February 3, 1996 1:30 p.m. - 4:00 p.m.* • ***Place:*** *Ginza Gas Hall (7-9-15 Ginza, Chuo-ku, Tokyo 104)* ***Fee:*** *2000 yen*
For Reservations call: *03-3737-9185, 044-954-4076 or 0422-43-2596* • ***Sponsored by:*** *Study Group in Review of the Japanese Spirit*


MOM SAID I CAN'T GO OUTSIDE UNTIL I FINISH MY HOMEWORK. IF YOU'LL HELP ME, I'LL BE DONE FASTER. WHAT'S FIVE PLUS SEVEN?
1
I DON'T KNOW.
I DON'T EITHER.
2
THEN WRITE, "I DON'T KNOW."
HEY, THAT'S A TRUE ANSWER, ISN'T IT! I CAN WRITE THAT FOR ALL OF THESE! WE'RE DONE!
WATTERSON
3
WE'D BETTER HAVE A LOOK AT OUR PRODIGY'S HOMEWORK.
4

The Authoritative Calvin and Hobbes, © 1990 Universal Press Syndicate. All rights reserved. Reprinted/translated by permission of Editors Press Service, NY.

1

Calvin: "Mom said I can't go outside until I finish my homework."
宿題　やらないうち　は、　外　に行っちゃダメ　だ　って　ママ　が　言う　んだ。
Shukudai yaranai uchi wa, soto ni itcha dame da tte mama ga iu n da.
homework don't do while as for outside to if go may not is (quote) mother (subj.) says (explan.)

"If you'll help me, I'll be done faster. What's five plus seven?"
おまえ　が　手伝ってくれれば、早く　終えられる　よ。　5　たす　7　は　何?
Omae ga tetsudatte kurereba, hayaku oerareru yo. Go tasu nana wa nani?
you (subj.) if [you] help me quickly can be finished (emph.) five plus seven as for what

- can't = cannot, you'll = you will, I'll = I will, What's = what is.
- Mom said (that) I can't . . . (that) 以下 homework までは said の目的語(もくてきご)となる名詞節(めいしせつ)。
- be done「済(す)ませる」、be done with ～「～を済(す)ませる」。If you'll help me, I'll be done faster は、えん曲的(きょくてき)な依頼(いらい)（早く終(お)えられるように、手伝(てつだ)ってくれ）の意味(いみ)を含(ふく)む。

2

Hobbes: "I don't know."
わからない　な。
Wakaranai na.
don't understand (colloq.)

Calvin: "I don't either."
ボク　も　だ。
Boku mo da.
I/me also/too is

3

Hobbes: "Then write, 'I don't know.'"
じゃあ、「わかりません」って　書きな　よ。
Jā, "Wakarimasen" tte kakina yo.
then don't understand (quote) write-(com.) (emph.)

Calvin: "Hey, that's a true answer, isn't it! I can write that for ALL of these! We're done!"
やあ、そりゃ　ホントの答えじゃないか!　どの質問にも　その　答え　を　書ける　ぞ!　でーきた!
Yā, sorya honto no kotae ja nai ka! Dono shitsumon ni mo sono kotae o kakeru zo! Dēkita!
(interj.) in that case real/true answer is it not? for whichever question that answer (obj.) can write (emph.) finished

- that は "I don't know" をさす。These は these questions の意味(いみ)。
- isn't it! は付加疑問文(ふかぎもんぶん)で、普通(ふつう)相手(あいて)の同意(どうい)を求(もと)めたり、念(ねん)を押(お)すのに用(もち)いる。ここでは相手(あいて)の返事(へんじ)を期待(きたい)しているわけではなく、単(たん)なる強調(きょうちょう)として感嘆文的(かんたんぶんてき)に使用(しよう)されている。

4

Mother: "We'd better have a look at our prodigy's homework."
ウチの　天才児　の　宿題　をちょっと　見といたほうがよさそう　よ。
Uchi no tensaiji no shukudai o chotto mitoita hō ga yosasō yo.
our prodigy 's homework (obj.) a little seems like should look at (emph.)

- we'd better = we had better. Had better + 原形動詞(げんけいどうし)で「～するほうがよい／すべきだ」。
- have a look at ～「～を（ちょっと）見(み)る／見(み)てみる」。
- prodigy「天才（児）／神童(しんどう)」。

© 1992 Paws. All rights reserved. Distributed by Universal Press Syndicate.

1

Jon: "I see you're ready to pounce, Garfield."
いつでも 飛びかかれそう だ な、ガーフィールド。
Itsu demo tobikakaresō da na, Gāfiirudo.
anytime seem like pouncing is (colloq.) (name)

- you're = you are.
- ready to ～「～する用意（準備）ができている／今にも～しそうだ」。
- I see (that) you are ready to pounce (that) 以下は see の目的語となる名詞節。pounce は「突然飛びかかる／襲いかかる」。

2

Garfield: "You bet!"
もちろん さ!
Mochiron sa!
of course (emph.)

- you bet は、「もちろんそうだ／確かにそうだ」など相手の言ったことを強調／確認するときに用いる口語表現。また、これとは別に「どういたしまして」のくだけた表現としても用いられる。

3

Garfield: "They're baking a cake!"
向こう で ケーキ を 焼いて んだ から な!
Mukō de kēki o yaite n da kara na!
over there at cake (obj.) are baking (explan.) because (colloq.)

- They're = They are. They はこの場合、壁の向こうでケーキを焼いている誰かを指す。They は、相手を知らない場合や、不特定の一般の人々などを指すときにも用いる。
- bake はオーブンで焼くこと。ここでは進行形なので「焼いている」。

Medical Service for Foreign Nationals in Japan

TOKYO METROPOLITAN HEALTH & MEDICAL CENTER

Medical Information Service:

Provides explanation of the Japanese Medical System as well as introduction to medical facilities and paractioners.

Mon-Fri: 9am-5pm
Tel: 03-5285-8181

Emergency Interpretation Service:

Emergency telephone interpretation for medical institutions for cases in which communication problems would otherwise prevent institutions from providing emergency medical care to foreign nationals.

Mon-Fri: 5pm-10pm, Sat, Sun Holidays: 5pm-10pm
Tel: 03-5285-8185

☎ 電話で聞ける健康案内

ひまわり

HIMAWARI CARD

TOKYO MEDICAL INFORMATION SERVICE

TEL.03-5285-8181

MANGAJIN VOCABULARY SUMMARIES WITH DIGITIZED VOICE FOR THE PC

Now you can get the vocabulary summaries of every issue of *Mangajin* on disk. The program contains a complete listing of all words published in the matching volume of *Mangajin*, with digitized voice by native born speakers of Japanese to assist you in your studies.

ALSO AVAILABLE:
German and French definitions included in all programs #37-onward

REQUIREMENTS: DOS 3.2 or higher. To operate with sound requires digital-analog coversion module available for $30. Program will operate without sound unit. Will operate on Japanese MS DOS or IBM DOS in CHEV US mode. Operates on a single disk drive, 31/2, 51/4, DD or HD. May be stored on hard drive for faster operation. Also available on IOmega M21 (21 Meg Disk

PRICE: Each volume $9.95 plus $2.50 postage and handling for DD or HD disks. Payment by Postal Money Order or Bank Certified Check only. Make check payable to W&K Software. Special offer of all volumes (1-40) for $200 plus $10 special handling. All new volumes available 30 days after date of publication.

CD-Rom disk also available for issues #1-#51 for $149. Includes DAC unit and speaker and postage and handling. Also available on Amiga ZIP disk

W&K Software
4535 West Sahara, Suite 105-6J • Las Vegas, NV 89102
Tel: 702-258-1250 • Fax: 702-258-9694

French or German versions available direct or through Habeo Consilium in Germany: Tel: ++49 (0) 2305/78989 • Fax: ++ 49 (0) 2305/78479

MACとPCの日本語はクオリタスにお任せください

Qualitas is your source for Japanese Software since 1987.

New Color Edition!

「マック広辞苑」は、「広辞苑 第四版 CD-ROM（カラー）版」（岩波書店）をMacintoshで利用するための検索ソフトウェアです。「マック広辞苑」の最大の特長は、強力な検索機能にあります。コンピュータの特性を生かした多彩な機能により、「広辞苑」を日本語の百科事典として活用できます。検索方法は基本的な単語検索のほかに、キーワード検索、慣用句検索、複合検索など、便利な検索方法が用意されています。「マック広辞苑」で「広辞苑」とMacintoshのすばらしいコンビネーションをお楽しみください。価格 $350

...ress 3.3 Japanese (Mac and Power Mac)
Desktop Publishing Software
QuarkXPress supports vertical text formatting, furigana, left-side page binding, and kanji page numbering. The menus can switch to English.
Special Price $1480 (PPC) $1400 (68K)
Korean and Chinese versions also available.

***e.*Typist** (Windows, Mac)
Japanese OCR Software
The newly published *e.*Typist provides quick, efficient conversion of Japanese newspapers, magazines, or manuscripts into text data with the use of a scanner and simple menus.
Special Price $380

クオリタスのホームページを是非ご覧ください。 http://www.qtc.com

Qualitas Trading Company
Ayumi Software™
2029 Durant Avenue, Berkeley, CA 94704
Tel: (510) 848-8080 Fax: (510) 848-8009

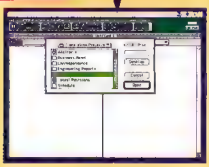
Ayumi Software™ の Mac 広辞苑、三省堂ワードハンター、最新医学事典、JapanEase vol 1 & 2、アプローズ英和 和英の開発元 総販売元です。EPWING 規格CD-ROM タイトルの国内ディストリビュータです。Quark 社の QuarkXpress-J の国内正規代理店です。メディアドライブ研究所の e Typist の国内ディストリビュータです。Apple 社の Japanese Language Kit の国内正規代理店です。Microsoft 社の Microsoft Windows-J の国内正規代理店です。

LogoVista E to J

English to Japanese Desktop Translation Systems

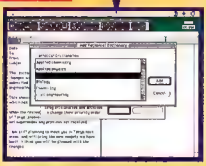
THE SOLUTION TO YOUR ENGLISH TO JAPANESE TRANSLATION NEEDS...

Step 1



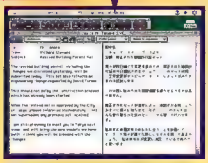
Import English text for translation.

Step 2



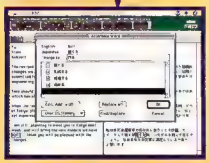
Load user dictionaries and technical dictionaries if needed.

Step 3



Choose the "Translate" command from the Translate menu.

It's Done



Review the translated text. Refine it using the interactive translation features, then print the finished translation or export it to a text file.

Here's the solution to your English to Japanese translation needs—the award-winning **LogoVista** desktop translation systems.

LogoVista E to J, winner of the *Apple Japan Product Excellence Award*, is a powerful professional system for large-scale technical translation. LogoVista E to J provides the advanced features needed for the most challenging translation tasks, including support for technical dictionaries.

LogoVista E to J Personal is a complete system for international communication, perfect for time-sensitive documents such as faxes, letters, and electronic mail.

Both LogoVista E to J and LogoVista E to J Personal include the extensive LogoVista dictionary, customizable user dictionaries, and interactive features for refining the translation.

Comprehensive Dictionaries

The richly annotated LogoVista dictionary contains more than 110,000 entries covering the core vocabulary of the English language. This powerful resource enables LogoVista E to J to provide the best translations available from any automated system.

You can also create, browse, and edit your own user dictionaries. The professional version of LogoVista E to J can be supplemented by 21 optional technical dictionaries, which contain more than 540,000 specialized terms from business, industry, science, and technology. And LogoVista E to J's translation memory archives enable you to store and reuse your preferred translations.

Interactive Translation Features

The LogoVista desktop translation systems can translate text both automatically and interactively. When reviewing the translation, you can display a list of all the possible translations of a word and select an alternative. In the professional version, you can also view and select alternative translations for phrases and entire sentences.

Windows and Macintosh Compatibility

Windows, Macintosh, and native Power Macintosh versions of LogoVista E to J Personal and LogoVista E to J are available. Both systems can import English text files and export Japanese text files for use with Japanese word processing and desktop publishing applications.

FOR WINDOWS AND MACINTOSH

Now only $995

"LOGOVISTA E TO J provides an impressive look at what is possible with machine translation. ...using the proper supplemental dictionaries, it would be possible to create decent scientific translations without a human translator."
—Douglas Horn, MANGAJIN magazine #45

• **TECHNICAL DICTIONARIES**

Currently available technical dictionaries: General Business, General Science and Technology, Aerospace Engineering, Agriculture, Applied Chemistry, Applied Physics, Architecture, Biology, Biotechnology, Chemistry, Civil Engineering, Computers, Earth Science, Electrical Engineering and Electronic Communications, Materials Science, Mechanical Engineering, Medical Science, Naval Architecture, Physics, Urban Engineering, Zoology.

Prices: from $125 to $695.

• **REQUIREMENTS**

MACINTOSH VERSIONS: CPU: Power Macintosh, 68040, or 68030. Minimum application RAM: 5MB for 680X0; 6MB for Power Macintosh. Disk space needed: 25MB for LogoVista E to J Personal; 30MB for LogoVista E to J. Operating system: either System 7.1 or later and the Japanese Language Kit, or Kanji.Talk 7.1 or later.

WINDOWS VERSIONS: CPU: Pentium, 486, or 386. Minimum application RAM 9MB. Disk space needed: 25MB for LogoVista E to J Personal; 30MB for LogoVista E to J. Operating system: the Japanese Edition of Microsoft Windows 3.1 or later or Windows NT 3.5 or later

LogoVista E to J Personal

Now only $395

Language Engineering Corporation

385 Concord Ave
Belmont, MA 02178

CALL: 800-458-7267
FAX: 617-489-3850
e-mail: info@hq.lec.com
WWW: http://www.lec.com

Demo CD-ROM Available!

THE KANJI REVO

WILD GUESS: *You're studying Japanese, and you've found yourself somewhere near the base of Kanji Mountain looking up. No end in sight, and no clue how solid the ground below you is. Every step is a battle, and it seems like every time you stop to rest, you slip back to where you started.*

WELL WE'VE BEEN THERE. ***Spectra Kanji*** *was conceived, designed, and developed by people who have scaled Kanji Mountain the hard way, and then produced the dream product we would have killed for when we were starting out. So now you don't have to go through what we did. The days of brute-force mountain climbing are over forever.*

200+ ELEMENTS
2000+ KANJI
500+ COMPOUNDS

SPECTRA
KANJI

SLASH YOUR STUDY TIME IN HALF!

1 YOU WANT POWER— SPECTRA KANJI DELIVERS

Kanji characters, though extremely diverse and seemingly random, are actually **packed with valuable patterns**. They are built from the same basic components ("elements"), and their structure is rich with clues as to how they're read.

You've probably noticed some of the more obvious patterns, but until you **exploit all patterns fully**, you're basically forced to approach every new kanji as a bunch of random pen-strokes with a bunch of random readings and meanings.

That's where ***Spectra Kanji*** comes in. With ***Spectra Kanji***, you master kanji **and their components** in a systematic and comprehensive way.

You get exactly the information you need, exactly when you need it. You use what you already know to master what you don't, reinforcing both in the process. Mastering kanji actually gets **progressively easier**, not harder.

And make no mistake: Though it does provide powerful search capabilities, ***Spectra Kanji*** isn't just another software reference tool. It's a **revolutionary new kanji-learning methodology** that allows you to blaze past the study phase and move on to actually using kanji in real life—which is, after all, why you're studying them in the first place.

2 YOU WANT FLEXIBILITY— SPECTRA KANJI DELIVERS

Spectra Kanji makes it easy for you to **take control of your own learning process**. A key feature of the ***Spectra Kanji*** methodology is that it works equally well no matter which elements, kanji, and compounds you choose to group together. There's no rigid order to follow—you call the shots.

Let your curiosity be your guide. Want to study the kanji that contain a particular component? Or the 50 kanji appearing most frequently in newspapers? Or the 100 appearing least frequently? How about all the kanji which have between 4 and 7 strokes, are studied in grades 2 through 5 in Japan, and have index numbers between 55-1070 in Nelson's Japanese-English Character Dictionary? With ***Spectra Kanji***, a few mouse clicks and a couple of key strokes will take you wherever you want to go.

And you'll be amazed at how naturally ***Spectra Kanji*** **works in conjunction with any other Japanese study materials** you're using. Working with textbooks? Following a curriculum? Just create kanji groups that parallel the kanji you cover, and use those as your springboard.

In fact, to give you a taste of the kind of synergy that's possible, we're even including **groups containing the kanji from every issue of *Mangajin* ever published**—including the one you're holding right now!

3 YOU WANT FOCUS— SPECTRA KANJI DELIVERS

Even with all the freedom ***Spectra Kanji*** gives you to explore, this isn't just a random romp in the wilderness. ***Spectra Kanji*** also **monitors your progress and keeps you on track** toward your ultimate goals of mastering the kanji universe.

Self testing is available in a variety of forms. When viewing a group in card view, for example, you can selectively hide and reveal sections of the cards for a quick, easy pop quiz. Or you can let ***Spectra Kanji*** grill you with questions on the keywords, readings, and structure of the items in any group.

When you feel comfortable with a kanji, element or compound, mark it as "familiar." Familiar items will always automatically be displayed in a different color from unfamiliar terms—in any group, in any view. So any time you study a group, you can **instantly see how much you've already covered**, and how far you still need to go.

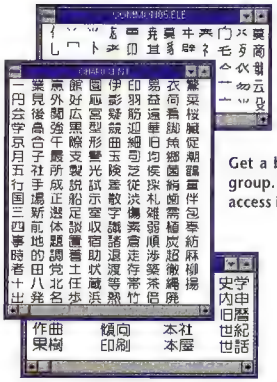
And to tie it all together, ***Spectra Kanji*** can even give you **comprehensive tests** on all of your familiar kanji, elements, and compounds, so you can find out just how familiar with them you really are. With ***Spectra Kanji*** you have a concrete way to **gauge both the quantity and the quality of your progress.** And you'll always have a concrete answer when someone asks you how many kanji you know!

LUTION HAS BEGUN!

WINDOWS
MACINTOSH

Welcome to the Brave New World of Kanji Study As It Should Be...

The foundation of the ***Spectra Kanji*** methodology is the ability to freely create and manipulate your own customized groups of elements, kanji, and compounds. Add, delete, or highlight items based on a wide variety of criteria: meaning, reading, components, stroke count, grade at which studied in Japan, relative frequency in Japanese newspapers, index in several popular kanji dictionaries, etc. Sort your groups into any order you like based on these same criteria. Effortlessly move or copy individual or multiple items from one group to another. You can even pull all of the kanji from your standard (Shift-JIS) Japanese text files!

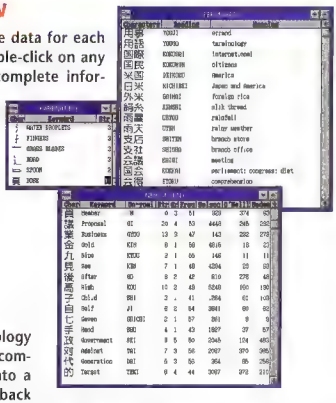


LIST VIEW

Get a bird's-eye view of the items in a group. Double-click on any item to access its card view information profile.

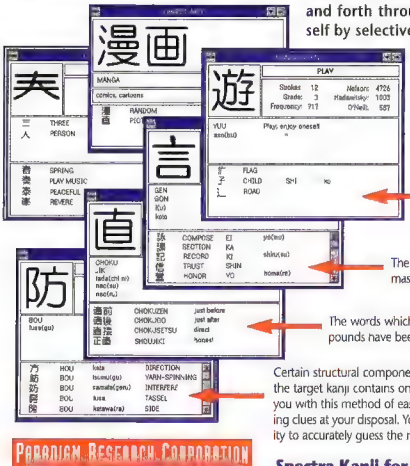
TABLE VIEW

Focus in on detailed reference data for each of the items in a group. Double-click on any item to instantly access its complete information profile in card view.



CARD VIEW

Here's where the power of the methodology takes shape. The elements, kanji, or compounds in a group are transformed into a deck of turbo-charged flash cards. Flip back and forth through the cards in sequence, or jump around in random order. Quiz yourself by selectively hiding and revealing areas on the cards. When you master a card, pull it from the deck, and keep going until you've mastered them all. Switch between the four lists of additional information described below at the touch of a button. When you see an element, kanji, or compound in card view, you have at your fingertips everything you need in order to tattoo its structure, readings, and meanings into your brain forever. It's just-in-time learning taken to its full potential.



The component building blocks, which comprise the target item, along with their keywords and primary readings, in the order in which they are written. Mentally create a vivid image (and corresponding phrase or story line) which ties together the keyword of the target item and the keywords of its respective components. Focus on that image for a few seconds, and the structure of the target kanji or element is yours forever. Sound crazy? Try it. It works like magic.

The kanji and elements which contain the target item, along with their keywords and readings. After you've mastered the target item and its components, learning any of the items in this list would be a natural next step

The words which contain the target item, along with their readings and meanings. Useful, commonly occuring compounds have been chosen specifically to ease the process of memorizing the *on-yomi* readings of the kanji they contain.

Certain structural components of kanji actually provide clues as to the probable *on-yomi* reading of kanji which contain them. If the target kanji contains one of these components, then all other kanji containing that component are listed here. By providing you with this method of easily comparing and contrasting the readings of these kanji, ***Spectra Kanji*** places these powerful reading clues at your disposal. You'll not only boost your ability to recall the readings of kanji you've already studied, but also your ability to accurately guess the readings of kanji you encounter for the first time.

Spectra Kanji for Windows or MacIntosh is $199. Join the kanji revolution today!

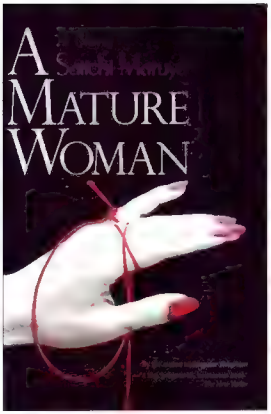
PARADIGM RESEARCH CORPORATION
staff@spectranet.com

© 1995 Paradigm Research Corporation. All rights reserved. All trademarks and registered trademarks appearing above are the property of their respective owners. Product prices, specifications, and availability are all subject to change without notice.

A Mature Woman

Maruya Saiichi
translated by Dennis Keene

by Ann Saphir



Smart, beautiful, and stubborn, 45-year-old Minami Yumiko is the protagonist of this entertaining, yet somewhat disturbing, work by well-known novelist Maruya Saiichi. A newspaper reporter, Minami has just been transferred to the editorial desk of her paper—part of the regularly scheduled personnel shiftings that occur in April at any major daily—when the story opens.

Minami's new job consists of churning out daily editorials on newsworthy subjects, couched in the uncontroversial language for which Japanese newspaper editorials are known. Being a capable woman, Minami also finds the time and energy to write editorials for a fellow journalist who can't write, and to participate fully in editorial meetings at which everyone else seems intent on escaping the onus of having to come up with a suitable topic, let alone write about it. It is at one of these quite silent meetings that she offers to write about a woman's right to choose an abortion, a topic which in Japan does not spark the same controversy it does here. Indeed, "all twenty or so of [the editorial writing staff], from the deputy chief (one abortion for his wife, two for other women) down," felt that it was an acceptable, if slightly unusual, theme for the paper.

Minami soon finds her job in jeopardy, however, not because of any moral controversy but because the article threatens top politicians in ways that only later emerge. The government presses the paper's management to force the offending writer off the editorial desk, and they are more than willing to comply. But Minami does not take kindly to the idea of being "kicked upstairs," and she decides to fight the transfer. Throughout the novel, we follow Minami's yearlong efforts to retain her posting, most of which involve her and her female allies using their feminine wiles to convince men in high places to do them favors. Interestingly, the plot revolves largely around the workings of business deals among men, and has almost nothing to do with the issue of women's rights that sets off the whole chain of events.

The novel is a successfully comical treatment of several serious themes: censorship, political corruption, and loyalty in love. Its characters are memorable, drawn in quirky detail and clearly based, thanks to a few telltale characteristics, on real-life people. It is also a story that insists upon, in an albeit engaging manner, the ultimate failure of the career woman and her necessary return to the mothering role that is her nature. Despite its apparently progressive plot line—a female journalist fighting both for the right of women to control their own bodies and for her own right to keep her job—the novel falls short of challenging the social status quo. Given the author's background and the mostly middle-aged male audience for which he writes, this is perhaps to be expected.

Born in 1925 in Yamagata Prefecture, Maruya Saiichi is a graduate of the University of Tokyo, Japan's most highly esteemed university. As a professor, he taught courses on James Joyce and wrote fiction on the side until his plunge into full-time writing after the success of his 1972 novel, *Tatta Hitori no Hanran* (translated in 1986 as *Singular Rebellion*). He makes frequent appearances in the pages of influential journals and is an outspoken supporter of *Kokugo Shingikai* (国語審議会, The National Language Council), an institution whose goal is to preserve the purity of the mother tongue. Maruya seems to be firmly against not just linguistic but social and other changes that threaten to undermine the integrity of traditional Japanese society. *A Mature Woman*, at least, upholds that viewpoint. As a novel, it is full of twists and turns that pull the reader in and along to its surprising end; as a comment on modern Japanese society, however, it seriously shortchanges the staying power of the working woman and women's ability in general to do more than manipulate and/or serve the men around them.

Maruya's male characters are in general condescending toward women and at the same time threatened by them. Minami's boss, for instance, is described as disliking three things: "pumpkins, earthquakes and hysterical women; and what he particularly disliked about these last was their ten-

• protagonist = 主人公 *shujinkō* • churn out = 量産する *ryōsan suru* • couched in ～＝～で表現がなされ *de hyogen sare* • onus = 重荷 責任 *omoni/sekinin* • wiles = 策略 手管 *sakuryaku/tekuda* • quirky = 癖のある *kuse no aru* • telltale = 誰のことかを まくわかりにするような *na*（事情を）気づかせような *(dare no koto ka o) sugu wakaraseru yō na (jijō o) kizukaseru yō na* • plunge = 飛び込み 突入 *tobikomi/totsunyū* • plunge into ～ = 思いきって をし始める *(omoikitte) ～ o shihajimeru* • twists and turns = 曲折／転変 *kyokusetsu/tenpen*

Makiko's Diary: A Merchant Wife in 1910 Kyoto, *by Nakano Makiko; translated by Kazuko Smith. Stanford, CA: Stanford University Press, 1995. 256 pages, $14.95 (paperback)*
The year 1910 was a busy one for young Nakano Makiko. Married for four years and living in a house that doubled as the head office for the family business, she observed the comings and goings of businessmen, civic leaders, and relatives. At the same time, she was learning from her mother-in-law how to run the main household of a successful, middle-class family. Includes an introduction and notes by the translator, and photos of Makiko and her family.

Moves, *by Douglas C. Horn. Unionville, NY: Royal Fireworks Press, 1995. 189 pages, $5 (paperback)*
The story of a Japanese boy whose family moves to a Montana ranch. Targeted by a bully and feeling lonely and homesick, the boy devotes his free time to the study of judo—which helps him learn to deal with his troubles and gets him an American friend. For children between the ages of eight and twelve.

Sensō: The Japanese Remember the Pacific War. *edited by Frank B. Gibney, translated by Beth Cary. Armonk, NY: M.E. Sharpe, Inc., 1995. 344 pages, $19.95 (paperback)*
A collection of letters submitted to the newspaper *Asahi Shimbun* in response to its request for remembrances of World War II. When the letters first began to appear in the *Asahi*, in 1986, they stirred up quite a bit of controversy. "Most people wrote of things they would not have revealed at the time they happened," notes the editor. "Old men and women seemed to want to get something off their chests before they died." Some 300 of the more than 4,000 letters submitted are presented here in translation.

Geisha: The Life, the Voices, the Art, *by Jodi Cobb. New York: Alfred A. Knopf, 1995. 115 pages, $45 (hardcover)*
National Geographic photographer Jodi Cobb explores a world that seems to hold endless fascination for foreigners. *Geisha* contains rich, colorful photographs and interviews with the women themselves. With an introduction by Ian Buruma.

Japan, Caught in Time, *introduced by Hugh Cortazzi and Terry Bennett. New York: Weatherhill, Inc., 1995. 159 pages, $34.95 (hardcover)*
Photographs depicting Japanese life from the collection of a Russian botanist who traveled to Japan in the 1870s. Taken barely a decade after Japan was opened to the West, the photos provide a look at a nation on the brink of radical change. Also included are essays devoted to the history of Japan up to the time when the photos were taken, and a history of photography in Japan. ❖

Book Review

(continued from previous page)

dency to abuse the male sex." The "hysterical woman" in this case is Minami; the "abuse" of the male sex to which he refers is a sentence in Minami's editorial: "As far as child-raising and housework are concerned . . . the number of husbands prepared to help . . . is still not high."

The female characters, when not fulfilling men's worst nightmares, are the stuff of men's fantasies. After Minami's daughter allows herself to be felt up by an old man in the interest of convincing him to help her mother keep her job, she reports on the incident to a male friend, who asks to what degree the fellow "manhandled" her: "The girl stood up and turned so that her left breast was towards him; he stood up as well and placed his right hand on it. They both look amused. 'A bit harder than that.' 'This much?' 'Yes—ah, now you're going too far.' But . . . she didn't object, and they both fell onto the bed."

The novel thus holds the reader's interest. Still, in the end, it is a story not about a progressive modern woman, but about an essentially traditional matron. Minami Yumiko, the "mature woman," is a character whom only a man who longs for the days before women invaded the work force would dream up—and indeed, that is what she is. ❖

***Ann Saphir** is a freelance writer based in Chicago.*

• stuff = 中味／内容 *nakami/naiyo* • manhandle = 手荒く扱う *tearaku atsukau* • matron = 婦人（特に母性的な既婚女性） *fujin (tokuni bosei-teki na kikon josei)*

お待たせ！
Announcing...
JapanClips™ II CD
vector graphics (Mac/PC)
◎ Over 550 images on one CD-ROM in EPS, WMF, PICT formats (no PostScript printer needed)
◎ Included Mac and Windows Previewers give English-language explanations of all images
✓ Classroom materials
✓ Flyers and ads
✓ World Wide Web pages
✓ Promotional materials
✓ Electronic documents
✓ Textbooks
$119 (MSRP)
Discounts available—call!
Call or fax for a free color brochure
V sit us at http://www.culturewave.com/culturewave/jrp/mg
Matsuri Graphics P.O. Box 6926, Bloomington IN 47407, USA
(812)336-1326 fax (812)339-5422 matsuri@intersource.com

Japan-Related Jobs in the US

(they're out there)

by Ian Baldwin

One of the opening scenes of the 1986 movie *Gung Ho* shows the executives of a fictitious Japanese automobile company getting off a plane in the Pennsylvania town where they will take over the local auto factory. The factory had been closed for several months, and the town is happy to see them. The plane is met with cheering crowds, a marching band, and a red carpet. The carpet is unrolled to the feet of the Japanese, who immediately stop and take their shoes off before walking across it. It's a sight gag, based on American stereotypes, but one that got a big laugh in the theater when the movie first came out.

In 1986 Japanese investment in America was just starting to get seriously under way—from 1986 to 1988 the number of Japanese-owned manufacturing companies in the US roughly doubled. Viewed as a period piece, *Gung Ho* shows perfectly how Americans reacted to this new presence in the economy with curiosity, trepidation, and cultural condescension. Today Japanese companies in the US rarely have that same stigma attached to them, mainly because they provide a significant number of jobs. The number of Americans employed by Japanese companies is at least 728,000. That number does not even include employees of Japanese banks or people in American companies with Japan-related jobs.

Interestingly, the current profusion of Japan-related jobs is directly related to Japan's economic woes. The market for such jobs boomed in the late 1980s, a period that saw many large Japanese firms expand confidently and aggressively overseas. When Japan's bubble economy went bust in 1992, that confidence came to an end, slowing the job market's growth drastically. It is now picking up speed again, but one of the lingering effects of the bubble-popping is that strength-sapped Japanese companies have become much more concerned with the cost of doing business overseas.

This doesn't mean these companies are pulling back; instead, according to Teramoto Norio, president and CEO of the human resources agency Persona USA, Japanese compa-

What the Experts Suggest . . .

- **Prepare.** If you have the opportunity to go to Japan, keep in mind what you want to do when you return to the States; this will help you make the most of your time there. Doing an internship with a company in Japan will give you experience and insight into the Japanese business world that few other Americans have. Also, if you plan on working for a Japanese company, be sure you understand the environment you're entering: Japanese companies tend to operate with a "teamwork" style of management and often move their employees across wide areas (engineering to marketing, for example), making flexibility very important.
- **Specialize.** The biggest sector of Japan-related employment on the East Coast is banking and finance, but jobs in those areas are far from the majority. The bilingual job market runs the gamut from law to medicine to manufacturing to transportation. Decide specifically on which part of the market you want to concentrate, and build up your skills relating to that area. "You have to focus on what you want to do in the future," advises Teramoto.
- **Know where to look.** Ads for bilingual positions are well represented in the help wanted sections of the *New York Times* and the *Los Angeles Times*. Another place to look is in the classified ads of Japanese publications in the US. The biweekly *OCS News* has a large section of *kyūjin kokoku* ("help wanted ads"), mostly oriented toward the New York City area (write to OCS News, 5 East 44th St., New York, NY 10017 for subscription information). Most Japanese companies, however, prefer to hire through human resource agencies specializing in bilingual personnel. These agencies advertise in both English and Japanese newspapers. Also, check out listings on the Internet by searching under "Japanese" at http://www.ocs.com or in America Online's help wanted ads. These postings are mainly for computer-related jobs.
- **Be open.** The path to being hired by a Japanese company is usually longer than with an American one, so be patient during the interview period. If you do get a job offer, don't immediately reject it because it's not the salary or location you were hoping for. Even with a marketable skill like Japanese, recent college graduates are not in a position to be overly picky. In the beginning it's more important to be flexible and get your foot in the door somewhere. "The 'not-good-enough-for-me' attitude really turns me off," says Bess Firmodig, who runs Persona USA's temporary help division. "A sense of self-esteem, coupled with humility and flexibility, will go a long way in the job market."

nies are minimizing expenses by "localizing" their overseas operations. This means more hiring from the available work force in a given country instead of bearing the costs of relocating a Japanese employee overseas (keeping an expatriate upper-level manager in the US can cost a Japanese company up to $300,000 a year). And that means more jobs for Americans in Japanese companies.

These are overall trends, however, and mean little to the pavement-pounding job hunter. Though the Japan-related market is expanding, it is more competitive, and finding work in it requires a higher level of qualifications today than it did even a few years ago. It is no longer enough to have simply spent time in Japan and have a basic conversational ability.

"I was one of the first kids on the block to speak Japanese," says Tom Hyde of his return from a one-year stay in Japan in 1982. Then, any Japanese language ability was such a novelty that several companies wooed him with attractive offers. But times have changed—Japanese government programs like JET (the Japan Exchange and Teaching program), which sends college graduates to Japan for one year or more as English teachers, and the Ministry of

"You can't walk into an office and say, 'I can communicate, therefore I'm of use to you.'"

Education (Monbushō) scholarships for undergraduate and graduate students have tremendously increased the number of young Americans exposed to Japan. When these Americans return to the United States, they often look for Japan-related work, and their numbers are constantly increasing (the JET program currently places about 4,000 foreign teachers a year in Japanese schools). One returned JET participant says that enough JETs are now "wandering the landscape looking for work" that a year spent in the program is rarely seen today as a special distinction.

"Year to year, because of the proliferation of programs in Japan, companies are getting more and more strict about their hires," says Hyde, who now runs the Japan-related office of Management Recruiters International, Inc. "When you say you know something about Japan, you'd better know." For example: When Hyde initially interviews applicants, he rates their Japanese ability on a scale of one to ten. "Eighteen months ago, I placed fives," he says. "Now, six is the limit." A six, he goes on to explain, is usually the result of two years spent in Japan, although one especially productive year or a Japanese degree from an American college sometimes suffices.

Still, simply being able to speak Japanese well is not enough. All of the human resource professionals interviewed for this article agreed that people looking for Japan-related jobs today need to have a marketable skill other than language ability. Robert Chiappetta, who worked in the research and planning section of the Japan External Trade Organization (JETRO) for over two years, says that when he

CHARLES E. TUTTLE CO., INC.
Books to Span the East and West

Save 20% on Individual Orders of These NEW Titles!

KINKI JAPANESE *The Dialects and Culture of the Kansai Region*
by D.C. Palter & Kaoru Horiuchi
Hundreds of sample sentences and dialogues in romaji and Japanese script, this linguistic guidebook provides clear, concise explanations of Kansai grammar and usage. Illustrated chapters aid cultural understanding of this delightful region of Japan
$9.95 ISBN 0-8048-2017-1 176 pages pb

ON THE MOVE IN JAPAN Useful Phrases & Common Sense for the Traveler *by Scott Rutherford*
Packed with insightful travel tips and truly useful expressions–not merely the most common ones–in English, romaji, and Japanese, this travel companion offers more than just phrases! $7.95 ISBN 4-900737-14-3 160 pages pb

THE MAGICAL POWER OF SURU
Japanese Verbs Made Easy
by Nobuo Sato
Increase your vocabulary exponentially! Each chapter introduces numerous *suru* compound verbs, explains their structures in easy-to-understand language, and illustrates their usage with practical sample sentences and dialogues. Includes a glossary.
$12.95 ISBN 0-8048-2025-2 176 pages pb

For Retail Order Information and a Free Catalogue
Write or Call Toll-Free 1-800-[illegible]

Name . . . . . Phone ( ) . . . . . .
Street Address . . . . . .
City/State/Zip . . . . . .

	Qty	Total
Kinki Japanese 0-8048-2017-1		$9.95 ea
On the Move in Japan 4-900737-14-3		$7.95 ea
The Magical Power of Suru 0-8048-2025-2		$12.95 ea
		Subtotal
		Less 20%

CA residents add 8.25% sales tax; MA & VT residents add 5%
Shipping: $3.00 for first book, 50¢ for ea. additional book
Total Enclosed $ . . . .

❑ Check enclosed Bill my ❑ MC ❑ Visa Acct.# . . .
Exp. Date . . . .

Send Orders and Make Checks Payable to
Charles E. Tuttle Co., Inc.
Japanese Language Dept.
RR1 Box 231-5, N. Clarendon, VT 05759-9700

Special offer valid only in US for orders received by January 31, 1996 (854)

initially started looking for work. "Japanese-affiliated companies . . . weren't interested in my language abilities. They wanted to know if I could do accounting or something." Whether it's Japanese or English, Chiappetta says, "Language and communication are basic skills and you have to treat them like that. You can't walk into an office and say, 'I can communicate, therefore I'm of use to you.'" Says Hyde, "I have literally thousands of recent returnees. They have intermediate language skills and college degrees. That's not a ticket now. It was ten years ago, but not now."

If the market is tougher to crack, it's also getting more diverse, both in types of jobs and where they are available. A recent trend has seen Japanese-related employment—traditionally confined to New York and Los Angeles, where most Japanese companies have their American headquarters—spread over the country. The quiet suburban community of Murfreesboro, TN, wouldn't be anyone's first guess as a hotbed of Japan-related employment. But that's where Tom Hyde's office is. Tennessee, according to Hyde, is seeing a fresh influx of Japanese investment on the heels of established successes in the state, such as the Nissan plant in Smyrna. Also hot last year were Texas and the San Diego area.

All over the country, Japan related job opportunities will increase as more and more American companies enter the Japanese market and as joint Japanese-American ventures continue to form on both sides of the Pacific. But for now the great majority of Japan-related jobs in the US are in the offices of Japanese companies, and non Japanese who have worked in those offices agree that understanding the Japanese business environment is even more important than being able to speak the language. Misunderstanding between the two cultures has created problems in the past (there have been well-publicized cases of Americans suing their Japanese employers for discrimination and sexual harassment), but these problems are decreasing as more Americans become familiar with Japanese customs and Japanese companies become more sophisticated about their hiring and treatment of non-Japanese workers.

Which is not to say everything's *daijōbu*. Problems such as the "glass ceiling," which holds back the advancement of non-Japanese, still persist in some firms. A Japanese company "is not the place for real entrepreneurs," says one foreign employee of a large Japanese corporation. "If you want to be a manager before you're 30, don't bother."

But Hyde and Teramoto think even that is changing, albeit slowly. Due to the larger and more competent pool of Japanese speaking foreigners, they say, as well as the economics of "localization," more Japanese companies are willing to promote non-Japanese to higher positions.

"Business everywhere is becoming more and more internationalized," says Teramoto. "My advice to applicants is to realize that and be ready for it." ❖

***Ian Baldwin** is a freelance writer based in New York City.*

CLR Learn Japanese Now!

Japanese TwinBridge

✓ English/Japanese Dictionary
✓ Use in any Windows App.
✓ No Need for Japanese Windows!
✓ High Quality Fonts!

	Scalable Fonts	
Standard	24 by 24 Char	99.00
Basic	16 by 16 char	29.95
Junior		

Enter, Display, & Print Japanese Anywhere in Eng. Windows

Jr. Version $29

PC Transer Jr.

Eng sh to Japanese 60,000 word Translator with context driven, 50K word/Hr smart d ctionary 10 line per pass version of $1,995 version SALE PRICE→ $69 $129

PC Transer Jr. / TwinBridge Jr. BundlePak $89! $139

Everything the Windows user needs to enter, display and print Japanese as well as English to Japanese translation

Fundamental Japanese

Fundamental Japanese is a highly interactive, powerful, multimedia education program for the Japanese Language. It enables you to READ, WRITE, and SPEAK Japanese in the shortest possible time, with graphics, animation and sound, using CD-ROM technology to illustrate each step

Volume 1: Katakana and Hiragana alphabets and simple Japanese words
Volume 2: Japanese Numeric System building sentences using dates and times
Volume 3: Basic and intermediate conversation skills.

Sound Blaster Version 2.0 and compatible
DOS System - Windows NOT Required !!

Volume 1,2,3 $99
Full Set of 3 $249

Learn While Translating Interactively !
Bi-Ling Writer Translation Software
英和・和英
SPECIAL SALE PRICE! $289 $169
Works with Twinbridge or Japanese Windows

Japanese English

KanjiWORD V3.0

KanjiWORD ver 3.0 $259

New, Sca eable Outline Fonts ! 50,000 Word Dictionary

KanjiBASE

The Largest English-Japanese Dictionary Availab e for your PC

Input Methods:
✓ English
✓ Romaji
✓ Stroke Order

SALE PRICE $250 $189

$189 Power Japanese

$89 LEARN KANJI! Kanji Moments

Order Toll Free
Fax 310-996-2303
Internet: clr@interserv.com

LARGEST MULTILINGUAL SOFTWARE DISTRIBUTOR IN THE WORLD

(800) 900-8803

Character Language Resources 2130 Sawtelle Blvd. 304A / Los Angeles, CA. 90025

KANJI 2045 — A Complete Kanji Learning Tool

Kanji which means "Chinese characters" number in the tens of thousands. However, the Japanese defined a standard set of 1,945 characters for use in all modern communications. Knowledge of this set is all that is required to be fully literate. But Japanese people know a little more than the standard set, so we have added 100 characters. Voila! KANJI 2045. We have also included all you need to know about Hiragana and Katagana in this study kit.

After graduating from KANJI 2045, you will be able to read any Japanese book, magazine, sign, or newspaper. You need not know anything about the spoken language in order to read Japanese. But once you have learned to read Japanese, you will learn the spoken language at a phenomenal rate!

If you are a diligent student, you can be fully literate in less than a year.

You don't need to pay for expensive Kanji lessons or go through drills and exercises designed by someone else. Study in your own way and at your own pace. KANJI 2045 has a single, simple interface with no menus to fumble with. Just click with a mouse to look up characters or to test yourself. The characters are presented in a logical and instructive sequence, designed to help you quickly build and retain your knowledge. Join our growing list of satisfied customers.

Kanji 2045 - High Resolution
Gakken
Halpern
Nelson
Spahn
DAI TAI
big, large, great, very much, university
Comments:
"Daigaku" means university. It consists of this character followed by JIS 3358. Can you see a man with his arms outstretched, telling you how big the fish that got away was?
Hide
This also looks like the character for "man". He's walking to the right with a BIG leg under his arm. I've seen this character all over Japan during my vacation. Some toilet flush lavers have two settings, one setting is marked with the character for "small" and the other setting is marked with this character. It obviously means "greater water flow".
Mark
Skip
Home
Back
Next
End
Clear All Marks
Mark All
© Copyright Educational Software International 1993 - 1995. All Rights Reserved.

1. Click anywhere in this box to hide or show the Kanji
2. Click here to hide or show the ON.
3. Click here to hide or show the Kun.
4. Click here to hide or show the Meaning.
5. Click here to perform an "ON" search.
6. Click here to perform a "Kun" search
7. Click here to perform a "Meaning" search.
8. Click here to search our comments
9. Click here to search your notes.
10. Click in this box to edit your notes.
11. Click this button to hide comments and notes.
12. Click here to search for a specific JIS code
13. Click here to search for a specific order number
14. Click this button to quit the program.

System Requirements: Windows 3.1+, 8 MB RAM, 486 or better CPU, 30 MB Hard disk space.
Order Information: KANJI 2045 is only $129.00 and is shipped free anywhere in the world. Place your order now! Educational Software International, 272 Kalalau St., Honolulu, Hawaii, USA 96825. Ph: 808-396-1161/fax: 808-396-9231.

MANGAJIN's
BASIC JAPANESE THROUGH COMICS

BASIC JAPANESE THROUGH COMICS is the ideal supplement to learning Japanese from textbooks. The book uses lifelike situations from real manga to explain linguistic and cultural points quickly and memorably.

In each chapter one specific concept of basic Japanese—a phrase, word, or hard-to-grasp idiom—is carefully examined and explained.

The lessons cover a wide array of Japanese expressions and illustrate usage and cultural context, providing insights into not only the language but the way the Japanese behave, think, and see the world as well.

Each chapter gives you about six pages of illustrations from manga covering:

1. *Yoroshiku o-negai shimasu*
2. *Sumimasen*
3. Feminine Speech
4. Gaijin Bloopers
5. Hiragana, Katakana and Manga
6. *Ohayo & Omedeto Gozaimasu*
7. Creative Kanji Readings
8. *Domo*, The All-Purpose Word
9. *Dozo*
10. *Baka*, The Basic Insult
11. *Shitsurei*
12. *Ii*, the "Good Word"
13. *Yatta!* The Exclamation
14. Saying Goodbye
15. The Concept of *Komaru*
16. Counters and Classifiers
17. Baby Talk
18. Informal Politeness
19. Introductions
20. "*–sama*" words
21. Hesitating with *Ano*
22. The Wide World of *Desu*
23. *Hai* (Part 1)
24. *Hai* (Part 2)

"…a delightful volume that both educates and entertains. This is real Japanese as spoken by the natives."
—Glen Fukushima, Director AT&T Japan, and former US trade negotiator

"…enjoyable material as well as valuable information on Japanese language and culture. I highly recommend it."
—Professor Akira Miura, U. of Wisconsin, author of *Japanese Words and their Uses*

"…gives readers a window on …Japanese pop culture. Anyone who is serious about Japanese or modern Japan will want this book."
—James Fallows, Editor at the Atlantic Monthly; author of *Looking at the Sun*

Only $14.95/¥2,500 in Japan
In the US order through Mangajin:
Tel: 800-552-3206/Fax: 404-590-0890
In Japan order through SSKC:
Tel: 03-3479-4434/Fax: 03-3479-5047

Bronx Boy in Japan

by John Um

The author (second row, second from right) with the Mikuni family and a friend from class.

All my life I have been a Bronx boy. I was born in Korea, but I came to New York with my mother when I was seven. Since then, home has been on Post Road near Horace Mann High School where I'm a senior, and Broadway's Pizza which I love more than kimchi. When I told my mother I wanted to go to Kanazawa for the summer, she thought I was crazy. Japan and the Bronx couldn't be more different, but when you're seventeen and feeling adventurous, there's not much a nervous mother can do to stop you.

So I enrolled in the Eurocentres Japanese program at Kanazawa and waited for my homestay arrangements to come in the mail. A week before my departure, a letter arrived informing me that I was to stay with the Mikunis, who were in their mid-forties, and their three children: Tamaki (17), Yuki (15), and Taro (6). I wondered how a guy named John Um was going to fit in to that family.

Before I left, I thought it'd be a good idea to call and tell the family I was on my way. A cheerful voice answered the phone, which I assumed was Okasan's. I tried my best to get by with my Japanese, but with everything sounding the same to me after the initial "*moshi, moshi*'s" and "*Konnichiwa*'s," my first Japanese conversation was hardly a success. Towards the end of the call, Okasan asked me if I was big. I thought I had misunderstood, but I later learned that her first homestay student was a middle-aged Italian man who was well over 6 feet 5 and had to sleep on a special "*gaikoku-jin-futon.*" She wanted to know which futon to prepare.

Okasan met me at Komatsu Airport, just an hour away from Kanazawa. She struck me as being a relaxed and cheerful person. She smiled as I struggled through the greeting I had memorized on the plane. "*Subarashii,*" she said and I took that for a compliment, though I had no idea what it meant. My fear of speaking Japanese gradually disappeared as we sat in the airport coffee shop and talked about our families and our tastes in everything from music to food. The conversation was simple, but I felt comfortable with Okasan and felt a deep sense of relief during my first hours in Japan.

When we arrived at home, Taro was playing outside with his friends. "This is John from America. Say hello, Taro," Okasan said.

"But he's Japanese," he argued.

I guess I was quite a change from 6-foot-5 Italians. My homestay sisters were inside and I was nervous about meeting them, as any 17-year-old boy is when meeting girls his own age. Yuki gave such a shy hello that I felt like the village chief calling on his subjects. Tamaki was in the middle of studying for her final exams and made a brief appearance downstairs to say hello.

Tamaki and Yuki took a few days to get used to me. After all, it's not every day you have a strange teenage boy living in your house. Eventually, the awkwardness went away and we talked as brothers and sisters do. We often joked with one another. I kidded Yuki about possible "*boyfriendo*'s" and begged Tamaki to introduce me to some of her friends. One evening, she happily obliged my request by inviting five of her girlfriends over for a barbeque. I was so scared about meeting them, I didn't say a word all evening.

The head of the family was Otosan, a hard-working man who enjoyed being with his family. He came home around 7:30 each evening and had dinner with the family while watching television and drinking his customary three beers a night (one before, one during and one after dinner). Otosan and I would often sit at the dinner table long after the meal was finished, with dictionary in hand, and talk about everything from the prefectural elections to Nomo fever. As the days turned into weeks, we began to use the

dictionary less and our conversations grew deeper as I began to apply what I learned in school. I never felt afraid of making mistakes or asking questions. Otosan and Okasan understood that I was a student of their language and spoke to me as much as possible to help me improve.

Another invaluable learning tool was the television. It was always on at home and I became a junkie. Sometimes I would return home from school, chuck my books in my room, and watch television from 5 to 11 at night. I watched everything from animation with Taro to the comedy game shows with the entire family. I could only make out bits here and there, and I was often the only person in the room not laughing at the punchlines. When I finally understood a joke for the first time, I laughed so hard Okasan had to get me a glass of water. Right after the game shows, Okasan and I stayed downstairs to watch the Italian and English language programs that ran until midnight. Our Italian improved somewhat, but not as much as my Japanese from talking to Okasan while watching these shows.

My relationship with my family grew as I was able to express myself more freely. Every morning, I had 4 hours of class at Eurocentres Kanazawa and I was able to practice and use what I learned each day when I came home. Applying what I learned in the classroom whenever I was with my family was the key difference between learning Japanese in America and learning Japanese in Japan. Grammar that initially seemed impossible to grasp gradually became natural and easy to use. The teachers at Eurocentres were full of humor and energy and always kept the classes alive. We frequently joked and had fun, but at the end of the day, we always remembered the lesson because of the active teaching styles of the Eurocentres teaching staff.

Eurocentres Kanazawa was a place of learning, but outside of classes, a place to chat and relax. Every morning I went into the director's office to say hello and joke around with the three ladies who worked there. In class one day, I had learned the word for "one-way love" and announced to the ladies that I had a bad case of it. When they asked for whom I had this "one-way love," I replied that I wasn't sure since there were at least sixty people on my list. Naturally, they all made sure that they made the list.

The cultural program at Eurocentres Kanazawa was incredible. It heightened not only my interest in the Japanese language, but my interest in the Japanese people as well. We learned about the tea ceremony, visited exquisite gardens and shrines, tried Ikebana flower arrangement, *sumie* ink painting, and went on group excursions to the sea near Noto and the mountains near Hakusan. I had a unique opportunity to see not only the culture of today's Japan, but of the past as well. Kanazawa is a city of contrasting worlds, where one can go shopping downtown and walk five minutes to the ancient samurai sector. Walking or riding bikes through the narrow streets of Kanazawa, I felt an invaluable connection to the past.

Continued in issue No. 53

スイス教育財団 ユーロセンター
EUROCENTRES
FOUNDATION FOR EUROPEAN LANGUAGE AND EDUCATIONAL CENTRES

暮らして知る日本の素顔

金沢で日本語と日本文化

Eurocentres courses receive the generous support and close cooperation of the Ishikawa Prefectural Education Board.

The programme provides opportunities to experience Japanese culture, history, and tradition along with intensive language instruction.

Optional programmes include calligraphy, zen practice, industrial/cultural visits, and weekend excursions—to name a few.

Learn Japanese ways of life while staying with a Japanese family.

Eurocentre Kanazawa is a small cosmopolitan world with participants from many countries. Together they learn the Japanese language and culture, and also about each other.

A course unit lasts 4 weeks: more than one may be taken at a time.

Eurocentres is a non-profit Foundation devoted to the teaching of languages to adults. We teach *English, French, Italian, Spanish, German, Russian* and *Japanese* where they are spoken.

For a brochure please write to:

ユーロセンタージャパン
EUROCENTRES JAPAN
東京都千代田区神田駿河台 2-12 深井ビル4階
Fukai Building 4F, 2-12 Kanda Surugadai
Chiyoda-ku, Tokyo 101, Japan
Phone: (03)3295-5441
Fax: (03)3295-5443
or
EUROCENTRES HEAD OFFICE
Seestrasse 247, CH-8038 Zurich, Switzerland
Phone:01/485.50.40 Fax: 01/481.61.24
or
EUROCENTRE ALEXANDRIA
101 N. Union Street, Alexandria, VA 22314, USA
Phone: (703)684-1494 Fax: (703)684-1495

DONBURI

A Square Meal in a Round Bowl

by Robbie Swinnerton

There's nothing fancy about the *donburi* (丼), the traditional Japanese working man's fast-food lunch. The concept is obvious and highly practical: you fill a large bowl with a generous portion of hot cooked rice; top it with your favorite preparation of fish, fowl, meat, or veggie; serve with a few pickles, a side order of miso soup, and a cup of *o-cha*; and then up chopsticks and at 'em.

A *donburi* lunch is simple and nourishing, quick to prepare, easy to eat—almost the Japanese equivalent of the sandwich, though not nearly as portable. It does not claim to be sophisticated eating, and in fact manages to break several rules of formal Japanese etiquette, which holds that rice is to be served in small, dainty bowls and should be kept separate (i.e. pure, white, and unsullied) from the cooked foods that make up the rest of the meal.

No other dish is as representative of the urban blue-collar lifestyle, in which few concessions are made to the refined aesthetics of more rarefied stratas of society. In this, the *donburi* reflects its emergence in the Meiji period a hundred years ago, when rapid social and political upheavals were accompanied by similar revolutions in people's lifestyles and diets. Cities—especially the new capital, Tokyo—were starting to move to a faster rhythm, with little time for the conventional niceties of the vanished feudal era.

The word itself refers not to a style of cooking, but to the dish in which it is served. A *donburi* is a bowl, usually ceramic, that is large enough to hold twice as much as a regular rice bowl. It comes with a fitted lid, intended to keep the contents warm; often, however, this cover remains unused, since *donburi* toppings are substantial and tend to overflow the rim of the bowl.

The *donburi* has managed not only to withstand the invasion of fast foods from the West, but to generate several restaurant chains dedicated to the principle. The biggest of these, Yoshinoya, has carved out a national empire (with overseas branches in Taiwan, Hong Kong, and China) based around the humble *gyūniku donburi* (牛肉丼)—generally known as *gyū-don* (牛丼)—a no-frills bowl of rice topped with slices of spicy, rather overcooked beef.

Almost any form of Japanese cooking lends itself to the *donburi* treatment. Thus there is the *sukiyaki donburi* (鋤焼き丼), actually just a classier version of the rough-and-ready *gyū-don*; *yakitori donburi* (焼き鳥丼), featuring grilled chunks of chicken; and the many varieties of *sashimi donburi* (刺身丼), which use cuts of raw fish and other seafood, such as *maguro* (鮪, "tuna") and *ikura* (イクラ, "salmon roe").

Restaurants serving this dish are always easy to spot, from the prominent signs displaying the kanji for *donburi* (丼), which can also be read as *don*. Thus *ten-don* (天丼)—an abbreviation of *tenpura donburi* (天ぷら丼)—signifies that the generic bowl will be topped with a portion of *tenpura*, most frequently a couple of deep-fried battered prawns, moistened with a sprinkling of a soy-based gravy. *Una-don* (うな丼), shorthand for *unagi donburi* (鰻丼), features broiled fillet of eel. And *katsu-don* (かつ丼) is built around a serving of *tonkatsu* (とんかつ, "breaded pork cutlets") astride the inevitable heaping bowl of rice.

Probably the best-loved version of the genre is the *oyako donburi* (親子丼). *Oyako* translates literally as "mother and child" and refers to any recipe in which chicken and egg are served together. At a specialty restaurant, such as the historic Tamahide (玉ひで) in Tokyo's downtown Ningyōchō (人形町) district, *oyako-don* means a lacquered bowl full of freshly cooked rice covered with a delicately seasoned, slightly runny, lightly sweetened omelet containing chunks of soft gamecock. Although this is the only dish the restaurant serves at midday, such is its fame and popularity that the crowd lined up outside often stretches down to the end of the block. This can entail a thirty-minute wait for a lunch which takes half that time to actually eat. But Tamahide's product successfully fulfills every requirement of the archetypal *donburi*. It's filling, nutritious, tasty, and cheap—the epitome of a square meal in a round bowl. ❖

***Robbie Swinnerton** is a freelance writer based in Kamakura.*

Oyako-don • おやこどん

(serves two)

Ingredients

4 eggs, gently stirred (but not beaten) with chopsticks, just enough to combine the yolks and the whites

4 oz. (110 g) boned chicken, cut into 1/2 inch (1 cm) morsels

3 green onions (or scallions), chopped into 3/4 inch (2 cm) lengths

2 cups *kombu dashi* stock; may substitute chicken broth

1 *aburage* (deep-fried tofu pouch), sliced into narrow strips

3 Tbsp. *shōyu* (Japanese-style soy sauce)

3 Tbsp. *mirin* (sweet cooking *sake*); if unavailable, substitute with 3 Tbsp. sugar

hot rice, freshly cooked

1 sheet toasted *nori* (laver)

Preparation

1. Combine *dashi* (or chicken broth), *shōyu*, and *mirin* in a saucepan and slowly bring to a boil.
2. Add the chunks of chicken and simmer for 3–4 minutes. Add the sliced *aburage* and simmer for another minute. Remove from the heat, add the chopped scallions, and let sit for about one more minute.
3. Gently mix the eggs one more time, slowly pour them over the chicken, and allow to settle. Do not stir.
4. Heat the pan slowly over medium heat until the liquid starts to bubble at the edges. Stir briefly, so that the mixture is evenly cooked but still remains runny.
5. Ladle a generous portion over a serving of steaming hot rice in a deep bowl (a soup bowl can be used in place of a *donburi* bowl) and cover with a lid or plate. The heat of the rice will cook the egg mixture until it sets firm, without becoming hard.
6. Just before serving, crumble the *nori* and sprinkle over the top as a garnish.
7. Serve with a side dish of Japanese pickles—such as *takuan* (crunchy yellow *daikon* radish pickles), cucumber *nuka-zuke* pickles, or a small *umeboshi* pickled plum—and a cup of hot *sencha* (green tea).

*** Even simpler and quicker to prepare is *tamago donburi* ("egg donburi"), made as above without the chicken. Cooked sliced onion is often added to this recipe, but since this gives it extra sweetness, the *mirin* (or sugar) should be adjusted accordingly.**

(continued from page 19)

This means that the Ministry of Education will be involved, although one of its top bureaucrats has already been quoted in the press as saying, "We don't want this to be considered gambling. . . . We think it's more like a lottery."

Rumors abound of illegal gambling on soccer, baseball, and even sumo matches—supposedly run by yakuza and other underground groups—but the only evidence of betting on these events is outside of Japan. SSP, a UK-based international sports betting firm, offers odds on Japanese baseball, soccer, sumo, and even JRA races and has been accepting bets by phone and fax from customers in Japan since 1988. The company currently has 4,000 Japan-based clients who have opened betting accounts and deposited money in a UK bank to cover their bets. This system is technically legal, since no money changes hands in Japan.

SSP has also just started an interactive Internet betting site (http://www.ssp.co.uk) that caters specifically to Japanese. "The potential for growth is in sports betting where there is no legalized betting currently," explains Eric Sedensky, SSP's Japan business development manager and Japan-gambling expert. "By allowing Japanese people to bet on all Japanese sports, we are tapping that market and that potential, and the Internet should speed this process along."

LTCB's Takeuchi doesn't foresee Japan heading down that path. He believes that attitudes toward gambling depend on national characteristics, and that in Japan, "gambling is considered a bad, immoral thing to do." But for the younger generation, like Minami Masakatsu, weaned on pachinko and the government-approved Three K's, gambling has all but lost that edge.

YOU WIN SOME, YOU LOSE SOME

Back in Shinjuku, we have been pushed out of WINS and onto the street, where the overflow has gathered around a television in front of the Heiwa Pachinko Parlor. We stop to watch the race; the silence is deafening as the two long shots make their way from the back of the pack and cross the finish line first. No one can believe what happened, and if there are any winners in the crowd, they are not admitting it.

"There's nothing wrong with gambling. It's a great way to get rid of stress and have some fun," Minami says, as he rips his ¥10,000 ticket in half and throws it on the street. "And if you know what you're doing, it's also an easy way to make some extra money." Or an easy way to lose a lot if you don't, I think to myself while waving goodbye to the ¥20,000 I put on a horse because I liked the sound of its name. But then again, with my national and local income taxes averaging less than 10 percent, maybe it's not such a bad deal after all. ❖

***John Storey** is a freelance writer based in Tokyo.*

Pacific Software Publishing

Current Events

LEARN ONCE, ALWAYS REMEMBER!

WWWeb Tenants & Customers Wanted!

MOSHIx2

http://www.moshix2.net

Bilingual Shopping Mall and Commercial Space for tenants' products and services is now available. T1 bandwidth and bilingual support staff assures access for your Japanese speaking customers and corporate clients. Bilingual Web page development service at $45/hour.

- 10 MB Bilingual Display Space with web links & email options- $75/month + $100 setup fee.
- 10 MB Bilingual Display Space with support for fax order sheets- $125/month + $100 setup fee.
- 10 MB Bilingual Display Space & on-line transaction support- $300/month + $800 setup fee. (In 1996!)

Tel:(206)-562-1224 Fax:(206)-562-0811

Dear KanjiWord customers:

We want to take this opportunity to thank all our customers for their support and wish everyone good health and good luck for the New Year! We can now count over 10,000 loyal customers since releasing KanjiWord in December, 1993. We want all of you to know that we appreciate your support and look forward to serving you in 1996.
Best regards,
Richard Stratton, Pierre Bedard, Duane Colbert

FREE JAPANESE LESSONS!

Check out our web site in February for free Japanese language lessons by Professor Suguru Akutsu of the American Graduate School of International Management

NEW!

Find out more at: http://www.moshix2.net/psp/

LEARN TO READ & TYPE JAPANESE BUNDLE

Only $179 (Regular price $357)

Includes:

- **KanaKun Kana Learning System***
- **Kantaro Kanji Learning System***
- **KanjiWord Basic 2.0 ****

The perfect bundle for anyone studying Japanese! Use all 3 proven effective and world tested products to learn to read and type Japanese. We guarantee, that within 30 days of purchase, if you use Kanakun and Kantaro for a reasonable amount of time and you're not satisfied with your proficiency, we'll return the purchase price of those 2 products!

1-800-232-3989

*Windows Multimedia CD-ROM
**Windows 3.1x only

GUARANTEED!

KanjiWord 3.0 now supports Windows 95!

BOOK BUYER'S GUIDE

Written on Water
Five Hundred Poems from the Man'yoshu
translated by Takashi Kojima

Although written over thirteen hundred years ago, the poems of the Man'yoshu retain a rare freshness and an originality that fascinates even today. Part of the collection's originality is due to its variety of authors, from members of the aristocracy to commoners from the lowest ranks. The poems cover a wide range of content and expression, from the court poet's highly polished verses to anonymous poems that read like folk songs. What the various Man'yo poems do have in common is emotional fire, amazing candor, and eloquent expression of feeling not found in later Japanese poetry.

184 pages • 6 x 8 • Hardcover • ISBN: 0-8048-2040-6 • $19.95/¥2,480
Tuttle/Turtlebooks, 800-526-2778(US) • 044-833-0225(Japan)

Zen
& Creative Management
by Albert Low

In *Zen and Creative Management*, Albert Low, Zen teacher and former business executive, combines Eastern and Western thought to provide managers with a blueprint for better understanding, improved decision-making, and increased awareness of society as a whole. "Out of considerable experience in management and Zen, Albert Low brilliantly diagnoses what lies behind the dilemmas and conflicts bedeviling the world of management"—Roshi Philip Kapleau. "An intensely practical and flexible approach to the solution of managerial problems" —Elliot Jaques.

256 pages • 4.25 x 9 • Softcover • ISBN: 0-8048-1883-5 • $12.95/¥2,000
Tuttle/Turtlebooks, 800-526-2778(US) • 044-833-0225(Japan)

Using Japanese Slang
A Comprehensive Guide
by Anne Kasschau and Susumu Eguchi

A Comprehensive
USING JAPANESE SLANG
Learn how and when to use Japanese slang. Easy-to-learn practical idioms, concise explanations, natural usage. Enhance your Japanese communication skills.

From college campuses to backstreet bars, this book is a vital resource for understanding phrases you won't find in textbooks and your Japanese friends won't teach you. *Using Japanese Slang* brings you an entertaining and colorful Japanese language as it's used in the real world. Fascinating etymological explanations and important contextual information makes using this a comprehensive guide to Japanese as the Japanese speak it, and will give you the power to express the thoughts you really want to convey, and deliver them like a native speaker.

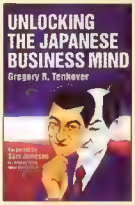
246 pages • 6 x 9 • Softcover • ISBN: 4-900737-36-4 • $12.95/¥1,380
Tuttle/Yenbooks, 800-526-2778(US) • 044-833-0225(Japan)

Japanese Kana Workbook
by P.G. O'Neill

A programmed workbook for beginners that offers a systematic introduction to nearly 100 *hiragana* and *katakana* signs and their usage in modern Japanese—allowing students to learn the fundamentals of reading and writing *kana* without the aid of a teacher. Each *kana* is introduced separately and then met in a number of combinations with other *kana* already learned, to build up a cumulative familiarity with the signs. This method is tested at intervals throughout the book to show any relearning that might be needed. By the author of *Essential Kanji* and *Japanese Names*.

192 pp. • 7.25 x 10.25 • Softcover: ISBN: 0-8348-0337-2 • $9.95
Weatherhill, Inc. Tel: 800-437-7840 • Fax: 800-557-5601

Unlocking the Japanese Business Mind
by Gregory R. Tenhover



Many past books on doing business with the Japanese have focused in great detail on describing *how* the Japanese behave, excluding the most vital information—explaining *why* the Japanese behave, think and see the world as they do. This book looks deeply into the "why," providing an in-depth, comprehensive understanding of Japanese business culture."A tremendous advance over virtually all the 'how to approach Japan' material on the market today."—Chalmers Johnson, President, Japan Policy Research Institute. " ...a textbook for Americans about to take up assignment in Japan"—Sam Jameson, Los Angeles Times Tokyo Bureau Chief.

300 pages • 6 x 9 • Softcover • ISBN: 0-930124-10-3 • $17.95
Transemantics, Inc. : Tel: 202 686-5610 • Fax: 202 686-5603

New Lanchester Strategy
Volume 1
by Shinichi Yano

Focus on your competitive advantage! Find out how Japanese companies are using the Laws of Combat developed by F.W. Lanchester (1868-1946) to conquer business markets. This fascinating book combines English text and market share formulas in the Japanese manga style to teach marketplace domination. If you are negotiating or competing with the Japanese, you need this book. Over 90,00 copies sold in Japan! "The Japanese economic miracle is based on successfully acquiring and applying knowledge. ... Japanese people have figured out that manga can be used to learn as well as entertain...Be smart! Read manga! Read this book!—Frederik L. Schodt, author of *Manga Manga* and *The World of Japanese Comics*.

200 pages • 4 x 7 • Softcover • ISBN: 1-57321-000-5 • $20.00
Lanchester Press : Tel: 800-247-6553 • Fax: 408-732-7723

Fingertip Japanese
Enjoy Japan as the Japanese Do
by Walter Long, with Kenichi Shimonishi

FINGER-TIP JAPANESE
Eat at tasty local restaurants • See famous sights and offbeat attractions • Shop for train-ing goods and crafts • Find inexpensive accommodations

The reputation of Japanese as an impossibly difficult language has kept many visitors to these exciting islands prisoners of tourist hotels and package tours. Now *Fingertip Japanese* comes to the rescue, providing the right word or expression to quickly get you what you want or where you're going. Easy-to-follow, situation-based chapters will help you to: find inexpensive restaurants, see famous sights and off-beat attractions, shop for local crafts, enjoy Japan as the Japanese do and much more. Don't let the language barrier keep you from having fun.

192 pp. • 3.25 x 6 • Softcover• ISBN: 0-8348-0270-8 • $9.95
Weatherhill, Inc. : Tel: 800-437-7840 • Fax: 800-557-5601

Moves
by Douglas Horn

Moves is the story of Hiro, who moves from Nagoya when his father is sent to run a company-owned cattle ranch. Hiro quickly becomes the target of the school bully, but feels he cannot talk about his problems with his parents, who are already discussing sending him back to Japan and feeling their own, individual societal problems. A source of comfort to Hiro is his Aikido equipment and training. He quickly adapts to Judo lessons taught by a black sensei, who is as sensitive to Hiro's needs as he is strong. Hiro learns much about himself and life from his sensei, gains peer acceptance and also learns about the pressures confronting his family.

200 pages • 6 x 9 • ISBN: 0-88092-150-1 • Softcover • $5.00
Royal Fireworks Press : Tel: 914-726-3333 • Fax: 914-726-3824

Kanji Pict • O • Graphix
Over 1000 Japanese Kanji and Kana Mnemonics
by Michael Rowley

This smartly designed and information-packed volume presents over 1,200 *kanji*, each with a mnemonic drawing that looks like the *kanji* and conveys its meaning to make it easy to memorize. Included are the *hiragana* and *katakana* syllabaries, readings, main definitions, standard written forms, and a brief phrase that reinforces the mnemonic. With an introduction, index and cross references. Includes 1,200 line drawings—Winner, HOW International Design Award.

216 pp. • 8 x 8 • Softcover: ISBN: 0-96281370-2 • $19.95
Stone Bridge Press : Tel: 800-947-7271 • Fax: 510-524-8711

植田まさしの Ueda Masashi's フリテンくん Furiten-kun

© Ueda Masashi. All rights reserved. First published in Japan in 1988 by Take Shobo, Tokyo. English translation rights arranged through Take Shobo.

1 **Sushi Chef:** らっしゃい。なに から いきましょう?
Rasshai. *Nani* *kara* *ikimashō?*
(greeting) what from shall go
"Welcome. What shall I/we go from?"
"Welcome. What would you like to start with?" (PL3)

Furiten: まず は 中トロ ね。
Mazu *wa* *chū-toro* *ne.*
first as for medium tuna (colloq.)
"First I'll have some medium tuna." (PL2)

- *rasshai* is an informal contraction of *irasshai*, the abrupt command form of the PL4 verb *irassharu* ("come"), which shopkeepers use to welcome customers.
- *ikimashō* is the PL3 volitional ("let's/I shall") form of *iku* ("go"). In this kind of question, the intonation does not rise at the end.
- *chū-* is a prefix meaning "middle/medium," and *toro* refers to premium raw tuna with high fat content, so *chū-toro* is tuna of medium fattiness; regular tuna is called *maguro*.

2 **Sushi Chef:** つぎ は あなご なんか どうです? うまいす よ。
Tsugi *wa* *anago* *nanka* *dō desu?* *Umai su yo.*
next as for sea eel something like how is/about tasty is (emph.)
"How about some sea eel next? It's delicious." (PL3)

Furiten: じゃ、 それ、 もらう か。
Ja, *sore,* *morau* *ka.*
in that case/then that will receive/take (?)
"Sure, I'll try that." (PL2)

- *nanka* is a colloquial *nado* ("something/things like").
- *dō desu* is literally "what/how is it?" Here he's using the phrase to make a suggestion, so it's idiomatically like "How about ~?"
- *su* is a contraction of *desu* → *umai desu yo* = "it is/they are tasty."
- the question indicated by *ka* is purely rhetorical.

3 **Sushi Chef:** シャコ も いい の が あります よ。
Shako *mo* *ii* *no* *ga* *arimasu* *yo.*
mantis shrimp also good one(s) (subj.) have (emph.)
"I have some good mantis shrimp, too." (PL3)

Furiten: じゃ、 それ も。
Ja, *sore* *mo.*
in that case/then that also
"OK, I'll have that, too." (PL2)

- *mo* implies the item is in addition to something else: "too/also."
- *no* is like the pronoun "one" or "ones"; *ii no* = "good ones."
- *arimasu* is the PL3 form of *aru* ("exist/have" for inanimate things).

4 **Sushi Chef:** つぎ、 いくら は どうです?
Tsugi, *ikura* *wa* *dō desu?*
next salmon roe as for how is/about
"How about some salmon roe next?" (PL3)

Furiten: なんか いやに 早い ね。
Nanka *iya ni* *hayai* *ne.*
somehow unpleasantly/exceedingly fast (colloq.)
"Somehow this is disconcertingly fast."
"You're awfully fast, aren't you?" (PL2)

Arrow: 注文 流れ
Chūmon *nagare*
order suspension/abandonment
A cancelled order

- *nanka* is a contraction of *nanika*, literally "something" but often used simply as a softener, like "somehow/vaguely/kind of ~."
- *iya ni* is an adverb form of *iya* ("distasteful/unpleasant"); when modifying an adjective, it implies "excessively/to an unpleasant or troubling degree" → "awfully/terribly/bewilderingly."
- *chūmon* = "order [for food, merchandise, etc.]," and *nagare* is from *nagareru* ("flow"), which is used idiomatically to mean "be suspended/cancelled" → *chūmon nagare* = "cancelled order."

植田まさしの Ueda Masashi's フリテンくん Furiten-kun

© Ueda Masashi. All rights reserved. First published in Japan in 1988 by Take Shobo, Tokyo. English translation rights arranged through Take Shobo.

1

Furiten: ウーン、 いい な、 この 馬 は。
Ūn, ii na, kono uma wa.
hmm good (colloq.) this horse as for
"Hmm, it's a good one, isn't it—this horse?"
"Hmm, this horse is a good one all right." (PL2)

- the colloquial particle *na* expresses a kind of self-check or confirmation, like "(it is,) isn't it/(that appears to be the case,) doesn't it."
- the syntax is inverted. Normal order would be *kono uma wa ii na.*

2

Man: 馬 を みた だけ で
Uma o mita dake de
horse (obj.) saw/looked at only/alone by
"Only by having looked at the horse,"
いい か わるい か わかる んですか?
ii ka warui ka wakaru n desu ka?
good (?) bad (?) can tell (explan.-?)
"is it the case that you can tell whether it's good or bad?"
"Can you really tell whether a horse is good or bad just by looking at it?" (PL3)

Furiten: まあ ね。
Mā ne.
(interj.) (colloq.)
"Yeah, in a way." (PL2)

- *mita* is the plain/abrupt past form of *miru* ("see/look at").
- *dake de* after a verb implies "by [that action] alone."
- *wakaru* ("can know/tell"); ～ *ka wakaru* = "can tell if ～"; ～ *ka* ～ *ka wakaru* = "can tell whether (it is) ～ or ～."
- *n* is a contraction of the explanatory particle *no*, which indicates an explanation is being sought or offered. ～ *n desu ka* can be translated literally as "is it (the case) that ～?" but we use this locution far less in English than *n desu (ka)* is used in Japanese. Often, forms using explanatory *no* can be thought of simply as emphatic, as in the following panel.
- *mā* is a gentle/agreeable-sounding interjection that adapts to fit its context: "well/you know/really/I mean/let's see." It's often used when you want to be modest about something you have been credited with, as well as when you want to avoid giving too straight an answer about something embarrassing or awkward: "Yeah, sort of, I guess/Well, yes, I suppose you might say that," etc. As in English, the modesty may be false.

3

Man: すごい んです ねー。
Sugoi n desu nē.
amazing (explan.) (colloq.)
"That's really amazing!" (PL3)

Furiten: なーに、 たいした こたぁ ない よ。
Nāni, taishita kotā nai yo.
what/not at all considerable/special thing not exist (emph.)
"Not at all. It's nothing, really." (PL2)

- *nē* with a long vowel is like a mild exclamation.
- *nāni* is an elongated *nani* ("what"), which is sometimes used to deny/shrug off the significance of something.
- *taishita kotā nai* is a contraction of *taishita koto wa nai*, an expression meaning "it's nothing special/nothing particularly impressive."

4

Man: 人 を 見る 目 は ない けど…
Hito o miru me wa nai kedo…
people (obj.) look at/judge eyes as for not have but
"Though he's no judge of people …" (PL2)

- *hito o miru me* (lit., "eyes for looking at people") is an idiom for "ability to judge people."

楽天ファミリー

The Rakuten Family

by **新田朋子** / Nitta Tomoko

1

Kyōko: 雪見酒？ 風流 ねー。
Yukimi-zake? *Fūryū* *nē.*
snow-viewing sake elegance/refinement (colloq.)
"Sipping sake while watching the snow? How elegant!" (PL2)

Father: ん。
N.
(interj.)
"Mmm." (PL2)

- *yukimi* refers to contemplating and enjoying the beauty of a snow scene, and *-zake* (from *sake*, "rice wine"—or more generically, any alcoholic beverage) attached to a word describing an activity refers to enjoying *sake* (or some other alcoholic beverage) while doing that activity.
- *fūryū* refers to things or activities that show cultural/aesthetic refinement.
- *ne* or *nē* by itself can be equivalent to *desu ne* ("is/are" + colloq.) in informal speech. *Nē* with a long vowel has a mildly exclamatory feeling.

2 **Sound FX:** しん しん しん しん しん しん
Shin shin shin shin shin shin
("sound" of snow gently falling/accumulating)

Father: 耳 を 澄ますと 雪 の 積もる 音 まで 聞こえる だろ?
Mimi o sumasu to yuki no tsumoru oto made kikoeru daro?
ears (obj.) if clarify snow (subj.) pile up sound even can hear right?
"If you listen really closely, you can even hear the sound of the snow piling up."
"If you listen really closely, you can actually hear the snow falling." (PL2)

- *mimi* = "ears" and *sumasu* means "make clear," so *mimi o sumasu* implies clarifying one's hearing—i.e., tuning one's ears to a sound. *To* after a non-past verb can make a conditional "if/when" meaning.
- *yuki no tsumoru* = *yuki ga tsumoru*, which is a complete thought/sentence ("snow piles up") modifying *oto* ("sound"). *No* often replaces the subject-marker *ga* in modifying clauses.

3 **Sound FX:** パサ…
Pasa
Fumpf (sound of soft clump of snow landing)

Kyōko: あ、 枝 から 落ちる 音。
A, *eda* *kara* *ochiru* *oto.*
(interj.) branch from fall sound
"Ahh, the sound of snow falling off a branch." (PL2)

- *eda kara ochiru* is a complete thought/sentence ("[it] falls from a branch") modifying *oto*. Her statement is a sentence fragment, containing only a modified noun (no main verb). The same is true below.

4 **Sound FX:** ズ ズズン
Zu zuzun
Thud dududd (sound of something heavy falling)

Kyōko: あ、 お母さん が こける 音。
A, *okāsan* *ga* *kokeru* *oto.*
(interj.) mother (subj.) fall/tumble sound
"Ahh, the sound of mother taking a tumble." (PL2)

Father: 言わん で いい。
Iwan *de* *ii.*
not say with is good/fine
"You don't have to say that."
"Did you have to say that?" (PL2)

- *kokeru* is an informal/slang word for "trip/fall/take a tumble." *Okāsan ga kokeru* is a complete thought ("mother takes a tumble") modifying *oto*.
- *iwan* is a contraction of *iwanai*, negative of *iu* ("say").
- ～ *de ii* (lit., "is good/fine with ～") is an expression meaning "～ is adequate/acceptable/fine." When it follows a negative, it means "you don't have to ～," sometimes implying "you shouldn't ～." Here the feeling is like "Did you have to say that?" implying her statement has spoiled the mood.

© Nitta Tomoko. All rights reserved. First published in Japan in 1995 by Futabasha, Tokyo. English translation rights arranged through Futabasha.

楽天ファミリー

The Rakuten Family

by **新田朋子** / Nitta Tomoko

© Nitta Tomoko. All rights reserved. First published in Japan in 1995 by Futabasha, Tokyo. English translation rights arranged through Futabasha.

1

Mother: 中村さん、　結婚　決まった　って。
Nakamura-san, kekkon kimatta tte.
(surname-hon.) marriage was decided (quote)
"As for Nakamura, marriage has been decided, I hear."
"I hear the Nakamuras' girl is getting married." (PL2)

Kyōko: えー?
E–?
"Wha-a-t?!" (PL2)

Father: あそこ　の　娘さん　は　30才　だった　な。
Asoko no musume-san wa sanjussai datta na.
that place of daughter-(hon.) as for 30 yrs old was (colloq.)
"Their daughter's 30, right?" (PL2)

- *Nakamura-san* here could refer either to the family or to the bride-to-be herself. The father seems to take it as the former.
- *kimatta* is the plain/abrupt past form of *kimaru* ("be decided"), so *kekkon (ga) kimatta* is literally "marriage was/has been decided." *Tte* is quotative, indicating the mother is relaying information she has heard from the Nakamuras or from some other source.
- a long *ē?* with a rising intonation is like "Wha-a-t?"
- *musume* = "daughter/girl"; *-san* is usually added for politeness when speaking of someone else's daughter.

2

Mother: どーして 年　を 言う　の　よ?
Dōshite toshi o iu no yo?
why age (obj.) say (explan.) (emph.)
"Why did you have to mention her age?" (PL2)

安心しちゃった じゃない。
Anshin shichatta ja nai.
is relieved-(regret) is not
"Now she thinks she has all the time in the world." (PL2)

Father: う...　そー　か。
U...　sō ka.
(interj.) that way (?)
"Uh . . . Oh, right." (PL2)

- ending a sentence with the explanatory *no* plus *yo* is mostly feminine.
- *anshin shichatta* is a contraction of *anshin shite shimatta*, from *anshin suru* ("to relax [mentally]/stop worrying/be relieved"). *Shimatta* after a *-te* form implies the action is regrettable/undesirable.
- *ja nai* (lit., "is not") in this case is short for *ja nai no* ("isn't it the case that"), from *de wa nai desu ka*. Here it is a purely rhetorical question serving more as a complaint or accusation.
- *sō ka* is a question ("Is it that way?/Is that right?"), but it's also used to express sudden realization or understanding ("Oh, right!")—in this case, the realization that he has goofed.

3

Father: 京子、京子。
Kyōko, Kyōko.
"Kyōko, Kyōko." (PL2)

4

Father: 30　でも　美人 だった から　な。
Sanjū demo bijin datta kara na.
30 even though [she] is/was pretty was because/so (colloq.)
"She may be 30, but she's a real beauty." (PL2)

Kyōko: ほっといてっっ!
Hottoite!
"Leave me alone!" (PL2)

Sound FX: バン!
Ban!
Blam! (sound of door slamming shut)

Mother: あああ
Aaa (groan)

- *hottoite* is a contraction of *hōtte oite*, from *hōtte oku* ("leave be/leave alone"); the *-te* form is being used as an informal/abrupt request.

Businessman 1: *Na,naiii!?*
"Wha,whaat!?"

Businessman 2: *Tanoshimi ni shiteta terebibangumi ga kyanseru ni natta dakeda.*
"It's just that the TVprogram he was looking forward to got cancelled."

FX: *GAAAN*
(an FX word indicating shock or realization)

The Yomiuri Shimbun, providing a morning circulation of 9.7 million and 4.7 million in the evening, is the most read newspaper in Japan. It is unquestionably the country's most prestigious and influential newspaper. Today, The Yomiuri Shimbun Satellite Edition can be read in the U.S., Canada, South America, and Europe via an undersea optical fiber communications cable across the Pacific, which enables our audience to read the news at zero time difference.

The Yomiuri Shimbun. Delivering world news to all of the world.

讀賣新聞

THE YOMIURI SHIMBUN

THE YOMIURI SHIMBUN 1-7-1 Otemachi, Chiyoda-ku, Tokyo, 100-55, Japan Tel:(03)3242-1111 Fax:(03)3246-0455
YOMIURI AMERICA,INC. 666 Fifth Avenue, New York, New York 10103 Tel:(212)765-1111 Fax:(212)765-1610

REGGIE レジー

作 • Guy Jeans
画 • ヒラマツ ミノル

Story • **Guy Jeans**
Art • **Hiramatsu Minoru**

Reggie Foster, a long-time star hitter for the Richmond Flags baseball team, has a bad season and is let go by his team. Still confident in his abilities, he is sure he will be able to sign with another team—but alas, a slugger in a slump isn't hot property in Major League Baseball. Out of options in the US, he reluctantly accepts his manager's suggestion to play in Japan—for $2.5 million a year.

Before leaving for Tokyo, Reggie has two ominous encounters. First, he meets with Hirayama, the team's manager, who clearly resents Reggie's indulgent contract. "Lots of Major Leaguers have come to Japan in the past," he sneers. "But most of them were ready for the junk heap." Then Reggie consults with an American player who has played in Japan in the past. His advice: "Think of it as a bad dream for a year and just deal with it."

Reggie gets celebrity treatment at Narita airport, and by the time he and his girlfriend Laura make it to their new apartment, they are in dire need of a rest. No sooner do they begin to settle in, however, when Reggie's interpreter Uchida shows up to whisk Reggie off to a press conference and then training camp—leaving Laura behind in Tokyo. The press conference proves to be a nightmare, but it's nothing compared to spring training . . .

© Jeans & Hiramatsu. All rights reserved. First published in Japan in 1992 by Kodansha, Tokyo. English translation rights arranged through Kodansha.

下半身強化の必要があると判断されたレジーはランニング主体の日々が続いた
1
日本式練習法は彼にとって海兵隊の新兵教練を思わせるシゴキでしかなかった
何でそれができねェーんだよォー!
57
KOJIMA
18
2
その中でも極めつけはこの〝千本ノック〟と呼ばれるものだ……
3

1 **Narration:** 下半身　強化　の　必要　が　ある　と　判断された レジー　は
Kahanshin kyōka no hitsuyō ga aru to handan sareta Rejii wa
lower body strengthening of necessity (subj.) exists/have (quote) was judged (name) as for
As for Reggie, who had been judged in need of lower-body strengthening,

ランニング　主体　の 日々　が　続いた。
ranningu shutai no hibi ga tsuzuita.
running main component of days (subj.) continued
days composed mainly of running continued.
It was determined that Reggie needed to strengthen his lower body, and so his days were filled with running. (PL2)

- the quotative *to* marks the complete thought/sentence *kahanshin kyōka no hitsuyō ga aru* ("the need exists for strengthening of [his] lower body") as the content of *handan sareta* ("was judged," past passive form of *handan suru*, "judge")—i.e., the clause before *to* states the specific nature of the judgment made.
- *kahanshin kyōka no hitsuyō ga aru to handan sareta* is in turn a complete thought/sentence ("[he] was judged as having the need to strengthen [his] lower body") modifying *Rejii*, which *wa* marks as the topic of what follows.
- *ranningu* is a katakana rendering of the English "running."
- *shutai* is literally "main body," and "～ *shutai*" when speaking of an activity implies "～ is the principal/main component" of the activity. Here, the *no* makes it a modifier for *hibi* ("days," plural of *hi*, "day"), which implicitly refers to the activities done during those days.
- *tsuzuita* is the plain/abrupt past form of *tsuzuku* ("continue").

2 **Coach:** 何で　それ　が できねェーんだ　よォー!
Nande sore ga dekinē n da yō!
why that (subj.) can't do (explan.) (emph.)
"Why can't you do it?!" (PL2)

Sound FX: バチン
Bachin
Whack (sound of player being hit)

Narration: 日本式　練習法　は　彼　にとって 海兵隊　の　新兵　教練　を　思わせる
Nihon-shiki renshū-hō wa kare ni totte kaiheitai no shinpei kyōren o omowaseru
Japan-style training methods as for him to/for Marines of new recruit basic training (obj.) make [one] think

シゴキ　でしかなかった。
shigoki de shika nakatta.
hard training/hazing was only
The Japanese training methods were for him nothing but relentless training that made him think of new-recruit training in the Marine Corps."
To Reggie, the Japanese methods of training brought to mind nothing less than a Marine Corps boot camp. (PL2)

- *nande* is a colloquial/informal *naze* or *dōshite*, "why?"
- *dekinē* is a rough, masculine variation of *dekinai* ("cannot do"), from *dekiru* ("can do"). The vowel combination *ai* often changes to *ē* in masculine slang and certain dialects.
- *-shiki* is a suffix meaning "type/style," and *-hō* is a suffix meaning "method/technique."
- *omowaseru* is a causative ("make/let") form of *omou* ("think") → "makes [one] think/is suggestive of/reminds [one] of."
- *kaiheitai no shinpei kyōren o omowaseru* is a complete thought/sentence ("makes one think of new-recruit training in the Marine Corps") modifying *shigoki* ("hard training/hazing").
- *de shika nakatta* is the plain/abrupt past form of *de shika nai* ("is only/nothing but").

3 **Narration:** その中でも　極めつけ　は この　"千本ノック"　と 呼ばれる もの だ。
Sono naka demo kiwametsuke wa kono "senbon nokku" to yobareru mono da.
even among them the ultimate/extreme as for this 1000-(count) knocks/fungoes (quote) is called thing is
As for the ultimate among those methods, it is this thing that is called "a thousand knocks."
The most extreme of these methods is this one, known as "a thousand fungoes." (PL2)

- *sono naka* = "within that/among those," and *demo* adds the meaning of "even" for the feeling of "even among the several grueling methods, the ultimate/most extreme is ～."
- *sen* = "thousand," and *-bon* is from *-hon*, the counter suffix for long, slender things (such as pencils, pins, bottles, chopsticks, etc.) as well as for hits/homeruns in baseball. With certain numbers, *h* changes to *b* or *p* for euphony.
- *nokku* is a katakana rendering of the English "knock." In baseball it refers to a batter swinging at a ball he has tossed into the air himself—i.e., fungo batting—as well as to any kind of fielding practice in which the ball is hit this way. *Senbon nokku* ("a thousand knocks/fungoes") is a particularly grueling drill in which a single player faces the batter at a short distance (see panel) to field grounders and line drives hit sharply to his right and left in quick succession until he collapses. A more colorful name in English might be "fungo hell" or "fungo death."
- *yobareru* ("is called/named/known as") is the passive form of *yobu* ("call").
- *senbon nokku to yobareru* is a complete thought/sentence ("[it] is called 'a thousand knocks'") modifying *mono* ("thing," here referring to a method of practicing) → "the method of practicing known as 'a thousand knocks.'"

2
1
このォ
ボケカスがァ
そんな球も
捕れねえンなら
さっさと
死んじまえ!!
ゼエ
ゼエ
ゼエ
3
うへ〜〜〜
おっかね
よくやる
よなァ
オオッ!!
4
なあ ウチダ
これは何のための
練習なんだ?
5
選手が失神する寸前まで
続ける事で本当の技術が
身につくと コーチ連中は
言ってるみたいだけど……
6

1 **Sound FX**: カッ
Ka!
Crack! (sound of bat hitting the ball)

2 **Sound FX**: ビシィ
Bishii
(sound of ball glancing off tip of glove)

3 **Kurozumi**: このォ、ボケカス がァ。 そんな 球 も 捕れねえ ンなら、 さっさと 死んじまえ!!
Konō, boke kasu gā. Sonna tama mo torenē n nara, sassa to shinjimae!!
(interj.) dimwit (emph.) that kind of ball even can't catch if it is that expeditiously die
"You peabrain scum! If you can't even catch a ball like that, why don't you just go ahead and die already!" (PL2)

Player: ゼエ ゼエ ゼエ
Zē zē zē (very labored breathing/wheezing)

- *kono* is literally "this," but before an epithet it's like "you ～."
- *boke* as an epithet implies the person's lights have dimmed or he has gone loco/senile, and *kasu* means "dregs/refuse," so *bokekasu* essentially calls the person "halfwitted/moronic/incompetent scum."
- *ga* here simply adds emphasis.
- *torenē* is a rough, masculine version of *torenai* ("cannot catch"), from *toreru*, the potential ("can/be able to") form of *toru* ("catch/capture").
- *n* is a contraction of explanatory *no*, and *nara* makes a conditional "if" meaning, so *n nara* is like "if it is the case that ～." *Torenai n nara* = "if it is the case that you can't catch" → "if you can't catch."
- *shinjimae* is a contraction of *shinde shimae*, the *-te* form of *shinu* ("die") plus the abrupt command form of *shimau* ("end/finish/put away"). The *-te* form plus a *shimae* command implies "go ahead and [do the action]"—either in the sense of "immediately/without delay" or in the sense of "regardless of the consequences."

4 **Reporter 1**: うへ～、 おっかね。
Uhē, okkane.
(exclam.) scary/fearsome
"Ai-yi-yi, [he = the coach] is scary."
"Egad, what a terror!" (PL2)

Reporter 2: よく やる よ なァ。
Yoku yaru yo nā.
amazingly do (emph.) (colloq.)
"It's incredible how they do it, isn't it?"
"I can't believe they're still at it." (PL2)

Player: オオッ!!
Ō!
"Ahhh!" (cry of pain)

- *okkane* is a variation of *okkanai*, a slang word for "scary/frightful" or "[I'm] scared/terrified."
- *yoku* is the adverb form of the adjective *ii/yoi* ("good/fine/OK"). The adverb form can mean "well/carefully/thoroughly" or it can mean "frequently/a lot." Here it means "to an amazing extent."

5 **Reggie**: なあ、ウチダ、これ は 何 の ため の 練習 なんだ?
Nā, Uchida, kore wa nan no tame no renshū na n da?
hey/say (name) this as for what of purpose for practice (explan.)
"Say, Uchida, what's the purpose of this training?" (PL2)

- *nā* (or *na*) at the beginning of a sentence is a mostly masculine way of getting the listener's attention, like "say/hey/you know." Female speakers would generally use *ne* or *nē*.
- *X no tame no Y* = "Y for the purpose/benefit of X," so *nan no tame no renshū* = "practice for the purpose/benefit of what?"
- *na n da* is a contraction of *na no da*, the form explanatory *no da* takes after nouns. Asking a question with *na n da* sounds very abrupt and is mostly masculine. Female speakers would generally use just *na no*.

6 **Uchida**: 選手 が 失神する 寸前 まで 続ける 事 で 本当の 技術 が 身につく と
Senshu ga shisshin suru sunzen made tsuzukeru koto de hontō no gijutsu ga mi ni tsuku to
player (subj.) faint/collapse verge until continue thing/action by true technique/skill (subj.) is acquired (quote)
コーチ 連中 は 言ってる みたい だけど...
kōchi renchū wa itteru mitai da kedo.
coach(es) bunch as for are saying it seems but
"By continuing this until the players are on the verge of collapse, true skills are acquired—that's what the coaches seem to be saying, but . . .
"The coaches claim that keeping this up until the players are on the verge of collapse gives them the skills that really count." (PL2)

- *senshu ga shisshin suru* is a complete thought/sentence ("the player faints") modifying *sunzen* ("verge").
- *koto* is literally "thing," but here it refers to an "action"; *senshu ga shisshin suru sunzen made tsuzukeru* is a complete thought/sentence ("[they] continue until the verge of the player fainting") modifying *koto* → "the action of continuing until the player is on the verge of fainting." *De* = "by" → "by the action of ～."

(continued on following page)

ダー
1
なんて馬鹿げた事をさせてるんだ
2
オラァ——どうしたァ立たんか！
ゼエ
ゼエ
ゼエ
3
ウオッ！
4
ドズー
5

(continued from previous page)

- *mi* = "body/self," and *tsuku* = "stick/attach to," so *mi ni tsuku* is literally "attaches to one's body," an idiomatic expression used to speak of acquiring skills and knowledge.
- the quotative *to* marks everything before it as the specific content of *itte iru* ("is/are saying"), from *iu* ("say").
- *renchū* is an informal word for referring to a group of people: "bunch/crew."
- *mitai da* after a verb implies "that's the way it appears."
- *kedo* is literally "but," but here it's used merely to soften the end of his sentence.

1 **Sound FX**: ダン
Dan
Thwap (sound of ball hitting glove)

2 **Reggie**: なんて 馬鹿げた 事 を させてる んだ!
Nante bakageta koto o saseteru n da!
what kind of stupid/idiotic thing (obj.) is/are making [him] do (explan.)
"What kind of ridiculous thing are they making him do?"
"What a load of crap!" (PL2)

- *nante* is a colloquial equivalent of *nan to iu* (literally, "called what?" but idiomatically meaning "what kind of").
- *bakageta* is a past verb in form, but it means "(is) foolish/idiotic."
- *saseteru* is a contraction of *sasete iru*, from *saseru*, the causative ("make/let") form of *suru* ("do").
- as with noun + *na n da?*, asking a question with verb + *n da?* is masculine and sounds quite abrupt/rough. Female speakers would usually just use verb + *no?*

3 **Kurozumi**: オラァー、どうしたァ? 立たんか!
Orā–, dō shitā? Tatan ka!
(interj.) what/how did won't [you] stand?
"Hey! What's the matter? On your feet!" (PL2)

Player: ゼエ ゼエ ゼエ
Zē zē zē
(labored breathing/wheezing)

- *orā* is a distorted form of *korā* (or *kora*), an interjection for scolding; depending on the situation it can be like "Hey!/No!/Stop that!/Cut it out!"
- *dō* is "how/what" and *shita* is the plain/abrupt past form of *suru* ("do"), so *dō shita* is literally "what did you do?" But the expression is often used idiomatically to mean "What's wrong?/What's the matter?/What's the trouble?"
- *tatan* is a contraction of *tatanai*, negative of *tatsu* ("stand/get up"); *ka* makes it formally a question, "will you not stand?" but when spoken forcefully the abrupt negative form of a verb can make a strong command → "Stand up!/On your feet!"

4 **Sound FX**: カキン
Kakin
Crack (sound of bat striking ball)

5 **Sound FX**: ドスッ
Dosu!
Thump (dull thud of ball hitting him in the back)

Player: ウオッ!
Uo!
Urk! (grunt of pain)

ぐぅ〜〜
ごろりん
1
転げ回る
元気がある
なら立てェ！
2
やめろォ!!
3
これ以上は
見ておれん！
おまえは奴を
殺す気か!?
なァ……
なにを〜〜〜
Gentlemen
4
こんな事で
技術が身に
つくはずが
ないだろ！
ウ〜〜ッ
5

1

FX: ごろりん
Gororin
(effect of rolling over)

Player: ぐぅ～
Gū–
"Aahhh!" (groan of pain)

2

Kurozumi: 転げ回る　元気　が　ある　なら　立てェ!
Korogemawaru genki ga aru nara tatē!
roll around energy/vigor (subj.) exists/have if stand up
"If you have the energy to roll around, then stand up!" (PL2)

- *korogemawaru* ("roll around") modifies *genki* ("energy/vigor") → "rolling-around energy" → "energy to roll around." *Ga* then marks *genki* as the subject of *aru* ("exists/you have").
- *nara* after the plain form of a verb makes a conditional "if" meaning.
- *tate* is the abrupt command form of *tatsu* ("stand/get up"). The last vowel is elongated because he is shouting it.

3

Reggie: やめろォ!!
Yamerō!
stop
"Stop it!" (PL2)

- *yamero* is the abrupt command form of *yameru* ("stop/quit"). Again, the long final vowel reflects shouting.

4

Reggie: これ　以上　は　見ておれん!　おまえ　は　奴　を　殺す　気　か?!
Kore ijō wa mite oren! Omae wa yatsu o korosu ki ka?!
this more than as for cannot watch you as for guy/fellow (obj.) kill intention (?)
"I can't watch any more than this! Do you intend to kill the guy?"
"I can't watch this any longer! Are you trying to kill him?!" (PL2)

Kurozumi: なァ、　なに　を～!
Nā- nani ō!
(stammer) what (obj.)
"Wh-what the . . ." (PL1-2)

- *ijō* = "more than," so *kore ijō* = "more than this" → "any more/any longer."
- *mite* is the *-te* form of *miru* ("see/look at/watch") and *oren* is a contraction of *orenai*, a negative potential ("can't") form of *oru*, which can replace *iru* ("exist/be in a place" for people and animate beings) in *-te iru* forms. The feeling given by this form can range from humble/respectful to strongly assertive to arrogant, so some caution is needed in using it.
- *omae* is an informal/rough masculine word for "you."
- *yatsu* is an informal/rough word for "fellow/guy," here meaning "that fellow/guy."
- *nani ō!* is a rough, fighting retort. Literally it is "what" plus the object marker *o*, so it essentially implies "what did you say?" That seems to fit reasonably well here, but in many cases better English equivalents would be expressions like "Oh, yeah?/Bull—!/You've got some nerve!/Now you've said it!"

5

Reggie: こんな　事　で　技術　が　身につく　はず　が　ない　だろ!
Konna koto de gijutsu ga mi ni tsuku hazu ga nai darō!
this kind of thing by/from technique/skill (subj.) be acquired reason/expectation (subj.) not exist surely
"Surely there's no reason to believe one will acquire skill from this kind of thing!"
"How could this possibly make anyone a better fielder?!" (PL2)

Kurozumi: ウ～ッ!
Ū–!
"Grrr." (PL2)

- *konna koto de gijutsu ga mi ni tsuku* is a complete thought/sentence ("skill is acquired by this kind of thing") modifying *hazu*, which is a noun referring to "normal expectations/belief." ～ *hazu ga nai* (lit., "expectation does not exist") means "can't/don't normally expect ～" → "how can it possibly ～?"
- *daro* (or *darō*) makes a conjecture ("surely ～"), but, especially when the last vowel is short, it often has more the feeling of "you know very well that ～."

あんたらはそうやって
自分達が扱いやすい
ようにプレイヤーの
人格を奪い去ろうと
しているだけだァ!!
1
違うか!?
T
2
ポン
3
そうカリカリ
すんなよ……
ガイジンさん!
次はおめェーの
番だからよ
T
4
どうやらレジーも
洗礼を受ける
らしいな
どこまで
持つか
見モノだ
ぼけっと
してねえで
カメラ班を
呼んで来い
5

1 **Reggie**: あんたら は そう やって 自分達 が 扱いやすい ように
Anta-ra wa sō yatte jibun-tachi ga atsukai-yasui yō ni
you-(plur.) as for that way by doing yourselves (subj.) is/are easy to handle so that
プレイヤーの 人格 を 奪い去ろうとしている だけ だァ!!
pureiyā no jinkaku o ubaisarō to shite iru dake dā!
players' character (obj.) are trying to take away forcibly only is
"You guys, by doing that, are only trying to steal away the players' characters so they are easier for you to handle."
"This is just your way of crushing your players' spirits so they're easier for you to handle." (PL2)

- *anta* is a more casual-sounding *anata* ("you"), and the suffix *-ra* makes nouns and pronouns referring to humans (and those used in a few other special cases) into plurals. Using *anata* (let alone *anta*) with one's superiors is generally considered impolite and avoided; names or titles are used instead. The suffix *-ra* has a more informal feeling than *-tachi* and is usually the plural suffix of choice when talking tough.
- *yatte* is the *-te* form of *yaru* ("do"); *sō yatte* = "doing like that/that way" → "doing that/by that means."
- *jibun* = "oneself," or "me/myself," "he/himself," "you/yourself," "they/themselves," etc., depending on the context. Here it refers to his listener, so it's like "you." *-Tachi* makes it plural, referring not just to Kurozumi but to all of the coaches.
- *atsukai* is the stem of *atsukau* ("handle/deal with"), and the suffix *-yasui* after a verb means it is easy to do the action: *atsukai-yasui* = "easy to handle." *Yō ni* is like "so that/so as to ～," indicating the purpose/aim of the following verb.
- *jinkaku* refers to a person's personal qualities: "character/personality/individuality."
- *ubaisarō to shite iru* is the progressive ("is/are ～ing") form of *ubaisarō to suru*, where *ubaisarō* comes from *ubaisaru* ("take away by force"). A verb ending in *-ō/-yō to suru* gives the meaning "make an effort/try to [do the action]."

2 **Reggie**: 違う か?!
Chigau ka?!
different (?)
"Am I wrong?"
"Isn't that right?" (PL2)

- *chigau* means literally "differs/is different," but often implies "is wrong/mistaken." As a question it becomes "is that wrong?" → "Isn't that right?"

3 **Sound FX**: ポン
Pon
Tap (effect of tap on shoulder with bat)

4 **Kurozumi**: そう カリカリすんな よ、ガイジンさん! 次 は おめぇの 番 だ から よ。
Sō karikari sun na yo, Gaijin-san! Tsugi wa omē no ban da kara yo.
that way get excited-(prohib.) (emph.) foreigner-(hon.) next as for your turn is because (emph.)
"There's no need to get so worked up, Mr. Foreigner. You get your turn next." (PL2)

- *sun na* is a contraction of *suru na*, the abrupt prohibition/negative command form of *suru* ("do"). *Karikari suru* is a colloquialism for "get excited/worked up/hot and bothered" → *karikari suru na* = "don't get so worked up."
- the word *gaijin* ("foreigner") sometimes carries uncomplimentary connotations; adding the polite suffix *-san* can give a feeling of respect, but here Kurozumi is using it with some sarcasm.
- *omē* is a variation of *omae*, the rough, masculine word for "you."

5 **Reporter 1**: どうやら レジー も 洗礼 を 受ける らしい な。
Dōyara Rejii mo senrei o ukeru rashii na.
apparently (name) also baptism (obj.) will receive it appears (colloq.)
"It looks like Reggie's going to receive the baptism, too." (PL2)

Reporter 2: どこ まで 持つ か 見モノ だ。
Doko made motsu ka mimono da.
where as far as will hold/last (?) sight to see is
"How long he lasts will be something to see."
"It'll be interesting to see how long he lasts." (PL2)

Reporter 3: ぼけっとしてねえで、 カメラ班 を 呼んで来い。
Boke-tto shitenēde, kamera-han o yonde koi.
not be daydreaming camera crew (obj.) go call
"Don't just stand there. Go get the camera crew!" (PL2)

- *dōyara* works together with *rashii* to give the meaning "apparently (is)/appears/looks like."
- *motsu* ("hold/carry") can be used idiomatically to mean "hold out/endure/survive."
- *mimono* is literally "see" plus "thing," implying "thing to see."
- *boke-tto shitenēde* is a slang contraction of *boke-tto shite inaide*, a negative *-te* form of *boke-tto shite iru*, from *boke-tto suru* ("daydream/be lost in one's own thoughts" or "stand around doing nothing").
- *yonde* is the *-te* form of *yobu* ("call") and *koi* is the abrupt command form of *kuru* ("come"). The *-te* form of a verb plus *kuru* is often equivalent to "go [do the action]" in English.

まずいよレジー
コーチをあんなに
怒らせてから
スペシャルノックを
受けるなんて……
1
なァーに
心配いらんさ
こんな馬鹿げた
モノにまともに
付き合うつもりはないよ
いざとなれば
死んだフリさ！
FOST
2
はー……
しかしアメリカ人は
合理的にできてん
だなァ……
3
おい
黒住
4
そのノック
私が代わろう
5
……ウチダ
6
さっき言った
事は取り消す
ノッカーが
あいつとなると
話は別だ！
7

1 **Uchida**: まずい　　よ、レジー、コーチ　を　あんなに　怒らせてから
Mazui　　yo,　Rejii,　kōchi　o　anna-ni　okorasete kara
is bad/awkward (emph.) (name)　coach (obj.) that much after making angry
スペシャル　ノック　　を　受ける　なんて...
supesharu　nokku　o　ukeru　nante.
special　knock/fungo (obj.) receive　as for
"This is bad, Reggie—getting a special fungo drill after making the coach so mad at you." (PL2)

- *mazui* means "bad" in reference to taste, appearance, skill, or the situation. For situations it implies "awkward/undesirable/dangerous."
- *anna-ni* = "that much/to that extent."
- *okorasete* is the *-te* form of *okoraseru* ("make angry/provoke"), and *kara* after the *-te* form of a verb means "after [doing the action]."
- *nante* here is a colloquial equivalent of *nado to iu koto wa*, literally, "as for a thing that can be described something like ～" —which is essentially just a fancy *wa* ("as for"). By inverted syntax, this marks the topic of *mazui* ("is bad/awkward").

2 **Reggie**: なァーに、　心配　いらん　さ。
Nāni,　shinpai　iran　sa.
what/is nothing　worry　not needed (colloq.)
"Nah, there's no need to worry." (PL2)

Reggie: こんな　　馬鹿げた　モノ　に　まともに 付き合う つもり　は　ない　よ。
Konna　bakageta　mono　ni　matomo ni　tsukiau　tsumori　wa　nai　yo.
this kind of　stupid/ridiculous　thing with　seriously　go along　intention　as for　not have (emph.)
"I have no intention of seriously going along with such a ridiculous exercise." (PL2)

いざとなれば　死んだ フリ　さ!
Iza to nareba　shinda　furi　sa!
if in danger/in a pinch　died　pretense (is-emph.)
"If things get ugly, I'll just play dead!" (PL2)

- *nāni* is an elongated *nani* ("what"), which is sometimes used to deny or belittle the significance of something → "it's nothing/never mind that/it's no big deal."
- *matomo ni* implies facing something head on or doing something squarely/straightforwardly/seriously.
- *iza* ("well/now/come now") in modern Japanese almost always occurs as part of an idiom like *iza to nareba*—lit., "if it comes to now," meaning "if I get in a pinch/if push comes to shove."
- *sa* gives authoritative/confident emphasis at the end of a sentence in informal speech, usually taking the place of *da/desu* ("is/are"); this use is mostly masculine.

3 **Uchida**: はー... (thinking:) しかし　アメリカ人　は　　合理的に　　できて　　んだ　なァ...
Hā...　Shikashi　Amerika-jin　wa　gōri-teki ni　dekite　n da　nā.
uh-huh/right　(emph.)　Americans　as for　rationally/pragmatically　are made/built　(explan.)　(colloq.)
"Uh-huhhh..." (thinking) Americans sure are built pragmatically.
"Uhh-huh..." ***Americans sure are pragmatic.*** (PL2)

- *shikashi* (lit., "but") is sometimes used as an emphatic word to introduce statements of surprise or amazement.
- *dekite n da* is a contraction of *dekite iru* ("is/are made") plus explanatory *no da.*

4 **Hirayama**: おい、黒住。
Oi,　Kurozumi.
hey　(name)
"Hey, Kurozumi." (PL2)

- *oi* is an abrupt "hey!" or "yo!" for getting someone's attention.

5 **Hirayama**: その　　ノック、　私　が　代わろう。
Sono　nokku,　watashi　ga　kawarō.
that/those　knocking/fungo　I/me　(subj.)　shall switch
"For that fungo batting, I'll switch with you."
"Let me switch with you." (PL2)

- *kawarō* is the volitional ("let's/I shall") form of *kawaru* ("switch/change places").

6 **Reggie**: ウチダ。
Uchida.
(name)
"Uchida." (PL2)

7 **Reggie**: さっき　言った 事　は　取り消す。/ ノッカー　が　あいつ　となると　　話　は　　別　だ!
Sakki　itta　koto　wa　torikesu.　/　Nokkā　ga　aitsu　to naru to　hanashi　wa　betsu　da.
a while ago　said　thing　as for　retract　knocker/batter (subj.)　that guy　if/when becomes　story　as for　separate/different　is
"I take back what I said before. / If *he*'s gonna be the batter, it's a whole different story!" (PL2)

- *itta* is the plain/abrupt past form of *iu* ("say"). *Sakki itta* is a complete thought/sentence ("[I] said [it] a while ago") modifying *koto* ("thing"). *Wa* marks this as the topic of *torikesu* ("cancel/retract").
- *aitsu* comes from *ano yatsu* ("that" + "guy/fellow"), a rather rough way of referring to someone.
- *naru* means "become," the preceding *to* marks the result of the becoming, and the following *to* makes a conditional "if/when" meaning: "if the batter becomes that guy" → "if *he*'s going to be the batter."

ゼエ
ゼエ
ゼエ
1
ハア
ハア
ハア
2
おおい
まだやるのか
いくら何でも
もう無理さ……
2時間以上も
ぶっ通しだからな
3
ゼエ
ゼエ
ゼエ
ゼエ
ゼエ
Gu
4

1 **Reggie**: ゼエ ゼエ ゼエ
Zē zē zē
(labored breathing/wheezing)

2 **Reggie**: ハア ハア ハア
Hā hā hā
(breathing hard)

3 **Reporter 1**: お、 おい、 まだやる のか?
O- oi, mada yaru no ka?
(stammer) (interj.) still do (explan.-?)
"H-hey, is it that they'll still do more?"
"G-good grief, are they gonna keep at it?" (PL2)

Reporter 2: いくら 何 でも もう 無理 さ... 2時間 以上 も ぶっ通し だから な。
Ikura nan de mo mō muri sa. Nijikan ijō mo buttōshi da kara na.
how much what even if is already impossible (is-emph.) 2 hours more than (emph.) nonstop because it is (colloq.)
"No matter how you look at it, he can't possibly go on anymore. They've been at it nonstop for more than 2 hours."
"No matter how tough he might be, he's had it by now. After all, they've been at it for more than 2 hours." (PL2)

- *no ka* is like "is it (the case) that ~?"
- *ikura nan de mo* is an expression meaning "no matter how you look at it/no matter what the situation might be/whatever you might say."
- *mō* is literally "already," but when followed by a negative it implies "no longer ~/not ~ anymore." Here the negative is in the word *muri* ("impossible").
- *ijō* after an amount means "more than [that amount]."
- *buttōshi* is an informal/slang noun referring to something that proceeds continuously without break throughout the specified timespan. It's the noun form of *buttōsu* ("continue/keep at throughout," from the emphatic prefix *bu!* + *tōsu*).

4 **Reggie**: ゼエ ゼエ ゼエ ゼエ ゼエ
Zē zē zē zē zē
(labored breathing/wheezing)

Reggie: *Gu*
"Urg!" (grunt)

クタクタに疲れたレジーは愛しいローラの優しい声を聞こうとしたが……
1
やあ！ローラ俺だ
2
私をこんな所に置いてけぼりにして 今まで連絡もせずに一体どういうつもりよ!!ガチャンII
3
ツーツー
……
4

1 **Narration**: クタクタに　疲れた　レジー　は　愛しい　ローラ　の　優しい　声　を　聞こうとした　が…
Kutakuta ni tsukareta Rejii wa itoshii Rōra no yasashii koe o kikō to shita ga…
(strengthless FX)-(manner) became tired (name) as for beloved (name) 's gentle/tender voice (obj.) tried to hear but
Reggie, who'd become utterly exhausted, tried to hear his beloved Laura's tender voice, but…
Dead tired, Reggie tried calling his beloved Laura to hear her tender voice, but… (PL2)

- *kutakuta* represents the effect of feeling limp from physical exhaustion or psychological shock. Adding *ni* makes it an adverb, here modifying *tsukareta*.
- *tsukareta* is the plain/abrupt past form of *tsukareru* ("grow tired"). *Kutakuta ni tsukareta* is a complete thought/sentence ("[he] had become/was utterly exhausted") modifying *Rejii* ("Reggie").
- *no* is possessive, so *Rōra no koe* = "Laura's voice"; *Rōra no yasashii koe* = "Laura's tender voice."
- *kikō* is the volitional ("let's/I shall") form of *kiku* ("hear/listen to"), and *to shita* is the plain/abrupt past form of *to suru*. A verb ending in *-ō/-yō to suru* gives the meaning "make an effort/try to [do the action]."

2 **Reggie**: やあ！　ローラ、俺　だ。
Yā!　Rōra,　ore　da.
(greeting) (name) I/me is
"Hey, Laura, it's me." (PL2)

- *yā* is an informal greeting ("Hi!/Hey!/Yo!") used by male speakers.
- *ore* is a casual, masculine word for "I/me."

3 **Laura**: 私　を　こんな　所　に　置いてけぼりにして、
Watashi o konna tokoro ni oitekebori ni shite,
me (obj.) this kind of place at leaving behind
今　まで　連絡　も　せずに　一体　どういう　つもり　よ!!
ima made renraku mo sezu ni ittai dō iu tsumori yo?!
now until contacting even without doing (emph.) what kind of intention (is-emph.)
"What's the big idea—leaving me behind in a place like this and not even calling until now?!" (PL2)

Sound FX: ガチャン!!
Gachan!!
Bam!! (sound of receiver being slammed down at the other end)

- *oitekebori ni shite* is the *-te* form of *oitekebori* (or *oitekibori*) *ni suru*, a colloquial expression for "leave someone behind/give someone the slip."
- *renraku* refers to the act of "getting in touch/making contact," and *renraku suru* is its verb form. *Sezu ni* is equivalent to *shinaide*, a negative *-te* form of *suru*, so *renraku sezu ni* = "without getting in touch/calling." Inserting *mo* makes it emphatic: "without even getting in touch/calling."
- *ittai* is an emphasizer for question words: "(What) in the world?/(How) on earth?"
- *dō iu tsumori* is literally "what kind of intention" → "what do/did you have in mind?" or "what could you be/have been thinking?" → "what's the big idea?"
- using just an emphatic *yo* with a question word makes a relatively sharp question in colloquial speech. Male speakers are more likely to use *da yo* in such cases.

4 **Sound FX**: ツー　ツー
Tsū　tsū
(phone tones)

漫

Lesson 52 • An extraordinary word: *sugoi*

Extraordinary. That seems to sum up the word *sugoi* best. If you're watching a basketball game and someone makes a clutch play, you say, *Sugoi!* If you see a breathtaking sunset, you say, *Sugoi!* If your friend successfully juggles two jealous boyfriends in one evening, you say, *Sugoi!*

As these examples suggest, *sugoi* is used to express surprise or awe: "Wow!" "Incredible!" "Amazing!" "Cool!" Looking at the kanji, however, we find that the original meaning was more negative. *Sugoi* is written 凄い, the same kanji as in *sugomu* (凄む, "threaten/intimidate"). In fact, Kenkyusha's Japanese-English Dictionary lists four definitions in the following order: (1) "dreadful/horrible"; (2) "uncanny/ghastly"; (3) "superb/wonderful"; and (4) "awful/immense/tremendous."

The use of *sugoi* to express feelings of disgust or eeriness may have once been the norm, but today the word covers a range of meanings from "wonderful" to "bizarre" to "terrible." It's used both as an exclamation and as a modifier. Here we start with the former.

Sugoi = "Wow!"

Yawara and her grandfather were almost run over by the chauffeur of a bratty rich girl named Sayaka, who caused the near-accident by covering the chauffeur's eyes from behind. Ostensibly to apologize, but mostly because she is bored, Sayaka has invited them to her incredibly beautiful house.

© Urusawa Naoki / *Yawara!*, Shogakukan

Yawara: す…
Su-…
(stammer)
"W—"

Yawara: すごい!!
Sugoi!!
amazing/awesome
"Wow!" (PL2)

Sugoi = "Incredible!/Great job!"

Shima and his friend just watched another golfer make a spectacular shot from the rough.

© Hirokane Kenshi / *Kachō Shima Kōsaku*, Kodansha

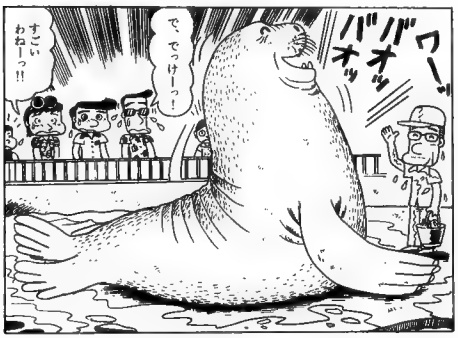
Friend: うオ〜、すごい　すごい!
Uō, *sugoi* *sugoi.*
(exclam.) incredible incredible
"Wow! Way to go! Way to go!" (PL2)

Shima: ナイス リカバリー! ピン そば　1　メートル!!
Naisu *rikabarii!* *Pin* *soba* *ichi* *mētoru!!*
nice recovery pin next to one meter
"Nice recovery! You're only a meter from the pin!" (PL2)

- most golfing terms are katakana renderings of the equivalent English words.
- *soba* refers to a location "near/next to" something. Most typically the expression is 〜 *no soba*, but when speaking of the ball being close to the pin in golf, the *no* is dropped.

Sugoi = "It's awesome/huge!"

Three high school friends are visiting the zoo and come upon an enormous elephant seal.



© Saigan Ryōhei / *Yūyake no Uta*, Shogakukan

Sound FX: ワーッ
Wā!
(exclamation of onlookers)

Sound FX: バオッ バオッ
Bao! *bao!*
(elephant seal's bark)

Man: で、　でっけーっ!
De- *dekkē!*
(stammer) huge
"H-he's huge!" (PL2)

Woman: すごい　わ　ねーっ!!
Sugoi *wa* *nē!!*
awesome/huge (fem. emph.) (colloq.)
"He's really awesome!"

- *dekkē* is a masculine slang/dialect variation of *dekkai* (or *dekai*), an informal word for "big/huge."

Sugoi is often an exclamation about the large size or quantity of something.

Sugoi = amazing

Hamasaki was arrested in the United States for violating the Washington Treaty, which prohibits trafficking in endangered species. Fortunately, he has friends in very high places who manage to get him released. Hamasaki's two former cellmates are impressed.

© Yamasaki & Kitami / *Tsuri-Baka Nisshi*, Shogakukan

Cellmate 1: なんだ、あの 日本人!!
Nan da, ano Nihonjin!!
what is that Japanese person
"What is he, that Japanese man?"
"Who *was* that guy?" (PL2)

Cellmate 2: すごい コネ を 持ってやがった ぞ!!
Sugoi kone o motteyagatta zo.
amazing connections (obj.) possessed-(derog.)(emph.)
"**He had some amazing connections!**" (PL1-2)

- *kone*, abbreviated from the full katakana rendering of the English "connection," refers only to personal connections—people with pull to whom one can turn in time of need.
- *motteyagatta* is a contraction of *motte iyagatta*, the stem of *motte iru* ("have/possess") plus the plain/abrupt past form of the derogatory verb ending *-yagaru*. *-Yagaru* is often more an expression of surprise/astonishment than of disparagement when the person doing the action is not present.

Here and in the next few examples, we see *sugoi* used as a modifier.

Sugoi = terrible

Q and Gorō were skiing in the back country and got trapped in a snowstorm. They have made a snow shelter to weather out the night, but Q is not faring too well.

© Tomisawa Chinatsu / *Katsushika Q*, Shogakukan

Gorō: ああ、 すごい 熱 だ!!
Ā, sugoi netsu da!!
(exclam.) terrible fever is
"**Oh, no! You've got a terrible fever!**" (PL2)

- *ā* is an exclamation of dismay or alarm.

Sugoi = powerful

This private investigator was hired by a young woman to find her missing boyfriend. The PI has just realized, however, that the young woman already knows what happened to him—he was killed in an auto accident. She simply cannot give up hope that he might still be alive somewhere.

© Yajima & Hirokane / *Ningen Kōsaten*, Shogakukan

PI: 年　だ　ね…　人　を 愛する こと が、
Toshi da ne… Hito o ai suru koto ga,
old is/am (colloq.) person (obj.) love thing (subj.)
どんなに　すごい　こと か　忘れてた　よ。
donna-ni sugoi koto ka wasureteta yo.
to what degree powerful thing (?) had forgotten (emph.)
"I'm getting old. I had forgotten what a powerful thing it is to love someone." (PL2)

- *toshi* by itself is simply "age," but the expression *toshi da/desu* means "am/is/are old."
- *donna-ni* = "how much/to what degree," so *donna-ni sugoi* = "how powerful," and *donna-ni sugoi koto* = "how powerful a thing/what a powerful thing."
- *wasureteta* is a contraction of *wasurete ita* ("had forgotten"), from *wasureru* ("forget"). An abrupt question followed by a form of *wasureru* makes an indirect question: "I forget/forgot what ～."

Sugoi = strange

Shōta and his friends, who live in a company dormitory, have just met Hirata, their new roommate. In his nervousness, Hirata burst into the room and introduced himself in an excessively loud voice, mixing dialect with a well-intentioned but very bizarre string of polite words—all in all coming off as a bit of an oddball.

© Kubonouchi Eisaku / *Tsurumoku Dokushin Ryō*, Shogakukan

Tabatake: お、　おう。
O,　Ō.
(stammer) (greeting)
"H-hey!"

Sugimoto: ヨロシク…
Yoroshiku…
(greeting)
"Pleased to meet you."

Shōta: (thinking) なんか　スゴイ　の　が　入ってきた　な。
Nanka sugoi no ga haitte kita na.
somehow strange one (subj.) came in (colloq.)
Something of a strange one has come in.
We've got a live one here. (PL2)

- *ō* is a very casual, masculine greeting: "Hi/Hey/Yo!"
- *yoroshiku* is the short form of *yoroshiku onegai shimasu*, a greeting used at first meetings, roughly meaning "Please treat me favorably." The equivalent phrase in English would be "Pleased to meet you" or "How do you do."
- *nanka* is literally "something/anything," but often it is used as a "softener" for adjectives, like "somehow/vaguely/kind of ～."
- *no* here is like the pronoun "one," so *sugoi no* = "a strange one." *Ga* marks this as the subject.
- *haitte* is the *-te* form of *hairu* ("enter"), and *kita* is the plain/abrupt past form of *kuru* ("come") → *haitte kita* = "came in."

Sugoku, the adverb form

A short time later, Shōta is showing Hirata around the dorm when Hirata says that he's very relieved. Shōta asks him what he means.

© Kubonouchi Eisaku / *Tsurumoku Dokushin Ryō*, Shogakukan

Shōta:
え？ なに が？
E? Nani ga?
huh? what (subj.)
"Huh? About what?" (PL2)

Hirata:
ボ、ボク 寮生活 って 初めて なんス よ ね。
Bo- boku ryō-seikatsu tte hajimete na n su yo ne.
(stammer) I dorm life (quote) first time (explan.-is) (emph.) (colloq.)
だから スゴク 不安 で…
Da kara sugoku fuan de…
because is so extremely anxiety/anxious was
"Th-this is my first time living in a dorm, you know, so I was really worried . . ." (PL3)

- the colloquial quotative *tte* is essentially marking the topic in this case, like *wa* ("as for").
- *na n su* is a contraction of the explanatory *na no desu*.
- *fuan* ("anxiety/worry") can take either *na* or *no* depending on the context.
- Hirata goes on to say: "but I'm relieved because everyone I've met seems so nice."

Sugoku, the adverb form of *sugoi*, is used when modifying verbs and adjectives as well as nouns that take *na* when modifying other nouns.

Sugoi as an adverb

Sayaka, the girl who invited Yawara to her house after the accident, has always been the best at everything she does, to the point that she is bored with life. Yawara's grandfather persuades her to take up judo, and after a month of lessons, she goes off in search of a worthy opponent.

© Urasawa Naoki / *Yawara!*, Shogakukan

Sayaka: すごい 強い コ、 知ってる ん でしょ？
Sugoi tsuyoi ko, shitteru n desho?
incredibly strong child/person know (explan.) surely/right?
"You know someone really strong, right?"
"I understand you know someone really strong." (PL3)

- *shitteru* is a contraction of *shitte iru* ("know"), from *shiru* ("come to know"). The missing *te* is a misprint.
- *desho/deshō* makes a conjecture, "surely/probably," but when spoken with the intonation of a question it's like a tag question: "right?/isn't that so?"
- Properly speaking, the adverb form, *sugoku*, should be used → *sugoku tsuyoi* = "really/incredibly strong."

Sometimes in colloquial speech, especially among young people, the regular adjective form of *sugoi* is used to modify other adjectives.

Extremely *sugoi*

Ataru was standing on a bridge minding his own business when this old man, thinking that Ataru was about to commit suicide, knocked him into the river in a clumsy attempt to stop him. The man tries to explain that he saw a strong aura of bad fortune around Ataru, and can still see it in his face— but his words come out sounding like a harsh judgment of Ataru's face itself.

© Takahashi Rumiko / *Urusei Yatsura*, Shogakukan

Old man:
お、　おぬしの　顔…
O-　*onushi no*　*kao…*
(stammer)　your　face
"Your face…"

Old man:
もの　すごく　悪い!!
Mono-　*sugoku*　*warui!!*
(emph.)　extremely　bad
"is extremely bad!" (PL2)

- *onushi* is an archaic-sounding word for "you." Adding *no* makes it "your."

Mono- is an emphatic prefix that further intensifies the effect of *sugoi* or *sugoku*.

Sugoi slang

These soccer players have just witnessed an impressive long kick from midfield that only barely missed the goal.

© Oshima Tsukasa / *Shoot!*, Kodansha

Player: す…　すげぇ…　40　メートル　は　あった　ぜ!
Su-　*sugē…*　*Yonjū*　*mētoru*　*wa*　*atta*　*ze!*
(stammer)　incredible　40　meters　at least　existed　(colloq.)
"W-wow . . . there was at least 40 meters . . ."
"W-wow . . . he was at least 40 meters away . . ." (PL2)

FX: しん…
Shin . . .
(effect of awed silence)

- *wa* after a number or quantity often has the meaning of "at least [that many/much]."
- *atta* is the plain/abrupt past form of *aru* ("exists/there is").
- *ze* is a rough, masculine particle for emphasis.

Sugoi often becomes *sugē* in masculine slang. Other slang variations—*suggoi*, *sugōi*, *sungoi*, etc.—are also quite common, especially when the word is being used as an exclamation.

A Pragmatic Word

Translation Editor
Wayne Lammers

I've generally focused on grammatical points in this column, but my original intent was to take up a broader variety of topics—essentially, anything of interest encountered in the course of preparing the manga material for each issue. This time I want to take a close look at one particular word.

Uchida: *Hā . . .* (thinking) *Shikashi, Amerika-jin wa gōri-teki ni dekite n da nā.* (PL2)

Shikashi here is being used to emphasize his amazement/bewilderment. *Dekite n da* is a contraction of *dekite iru no da*, literally, "it is the case that they are built," from *dekiru* ("be made/built"). (p. 89)

The word of interest is *gōri-teki* (合理的). *-Teki* is a suffix that makes nouns into adjectives, like *-tic* or *-al* in English, so what we're really concerned with is the meaning and use of *gōri*, whose kanji literally mean "fit/match" and "reason/logic/principle." Dictionaries combine these senses and give us "rationality" as the core meaning of *gōri*. Adding back the suffix *-teki*, we get a term that means "in accordance with rationality" → "rational/reasonable/logical."

Looking only at the sentence Uchida utters in his mind, then, he seems to be thinking, "My, but Americans are built logically!" → "Americans sure are logical!" But is that what he means? Not if you take it as an expression of straightforward admiration, which I think many English speakers would be inclined to do. Consider the look on his face. Does it look like he's expressing admiration? Does it look like he agrees that Reggie is doing the logical thing and that it is good? Hardly. He has more of a bewildered, anxious look. The concern he expressed two panels above—that getting tapped for the special fungo drill after making the coach mad could be bad news—is still with him.

We also need to consider what it is exactly that prompts this thought from Uchida. Reggie has just declared that he has no intention of taking the drill seriously and that he'll simply play dead if things get ugly. Uchida, right along with Reggie, has seen how the Japanese players approach the drill. They take it seriously and do what's expected: fight to the finish; refuse to give up until their last 28 grams of strength have been exhausted. In the Japanese cultural context, that's the right thing to do—the logical, reasonable, rational thing to do, as it were—not based on any absolute principles of reason but on accepted social principles. In fact, since the case-by-case meaning of *gōri-teki* can vary a good deal depending on whose principles are the measuring stick of the moment, the word could conceivably be applied to the Japanese players who take the drill dead seriously rather than to Reggie's declared intent of playing dead. That's the sort of thing that can make the understanding of this word so tricky.

More typically, though, *gōri-teki* refers to something that is rational or logical in the sense that it is cut and dried and pragmatic, with no "sentimental" considerations allowed to intrude—which is essentially what we see here. Uchida is amazed that Reggie can shrug off the exercise so lightly, planning a pragmatic escape for himself rather than getting psyched to uphold his honor at whatever cost. His amazement carries more a feeling of bewilderment and surprise than of admiration, and whatever hint of admiration creeps in is directed at how laid back Reggie seems to be about the situation rather than at the "logic" of his plan. So "Americans sure are pragmatic" is closer to the mark than "Americans sure are logical."

Curiously enough, I've looked through a half-dozen dictionaries by different publishers and have yet to find one that lists "pragmatic" as one of the definitions of *gōri-teki*.

A closely related word often heard in business and industry is *gōri-ka* (合理化). The suffix *-ka* basically implies "changing/making into ～," like the English suffixes *-ization/-izing* or *-ification*, so *gōri-ka* is literally "rationalization/rationalizing." But this doesn't mean businesses that speak of the need for *gōri-ka* want to launch a public relations campaign to justify or make excuses for something that reflects poorly on the company. Rather, it refers to any effort directed at making the business run more "rationally"—which is to say efficiently, smoothly, and with lower costs. "Streamlining" is a tried and true translation, along with various phrases that incorporate "cost cutting" or "improving efficiency." Among more recent buzzwords, "downsizing," "rightsizing," and "re-engineering" qualify as equivalents, depending on the context. If the person in charge of the downsizing is described as being excessively *gōri-teki*, we might well call him "cold-blooded" in English. That one's not in the dictionaries, either. ❖

vocabulary summary

From *Otoko wa Tsurai Yo*, p. 25

ひどい	*hidoi*	terrible/horrible
郵便局	*yūbin-kyoku*	post office
娘	*musume*	daughter
縁談	*endan*	marriage talks
寄る	*yoru*	stop by
まずい	*mazui*	unwise/inexpedient
伏せる	*fuseru*	conceal/hide/keep secret
上出来	*jōdeki*	clever/well done
うまい	*umai*	good/skillful/masterful
売る	*uru*	sell
出版	*shuppan*	publishing
学歴	*gakureki*	academic background
小学校	*shōgakkō*	grade school
卒業	*sotsugyō*	(school) graduation
商業	*shōgyō*	commerce
大学	*daigaku*	college/university
くだらない	*kudaranai*	stupid/useless/third rate
みっちり	*mitchiri*	assiduously/wholeheartedly
鍛える	*kitaeru*	train/discipline/harden
能	*nō*	talent/ability
趣味	*shumi*	hobby/interest
旅行	*ryokō*	traveling
大好き	*daisuki*	like very much/love
合う	*au*	match (*v.*)
年がら年中	*nengara-nenjū*	year in, year out
豊か	*yutaka*	abundant/plentiful/copious
年	*toshi*	age (*n.*)
～人	*hitori*	alone
身体	*karada*	body/health
悪い	*warui*	bad
自慢	*jiman*	boast (*n.*)
頑丈	*ganjō*	sturdiness
何う	*ukagau*	hear/be told
フーテン	*fūten*	drifter/slacker/social drop-out
探す	*sagasu*	search (*v.*)
無理	*muri*	impossible

From *Crayon Shin-chan*, p. 38

生まれる	*umareru*	be born
スキー場	*sukii-jō*	ski slope/area
日帰り	*higaeri*	day trip
うれしい	*ureshii*	be happy/excited
食う	*kuu*	eat
犬	*inu*	dog
ハシ	*hashi*	chopsticks
使う	*tsukau*	use (*v.*)
歩く	*aruku*	walk (*v.*)
うごく	*ugoku*	move (*v.*)
ぬぐ	*nugu*	take off (an item of clothing)
がまん	*gaman*	forbearance/fortitude
かわいい	*kawaii*	cute
タマネギ	*tamanegi*	onion
じゃがいも	*jagaimo*	potato
ナンパする	*nanpa suru*	hit on (a girl)
ほめる	*homeru*	praise/compliment (*v.*)
まず	*mazu*	first of all/to begin with
基本	*kihon*	the fundamentals/the basics
カニ	*kani*	crab
横に	*yoko ni*	sideways
斜面	*shamen*	hill/slope
登る	*noboru*	climb (*v.*)
毛ガニ	*kegani*	hair crab
ずわいガニ	*zuwaigani*	snow crab
板	*ita*	boards/skis
ゆっくり	*yukkuri*	slowly/gently
すべる	*suberu*	slide (*v.*)
ころぶ	*korobu*	fall down/take a tumble
とまる	*tomaru*	stop (*v.*)
ブランコ	*buranko*	swing (*n.*)
首をしめる	*kubi o shimeru*	strangle
上達	*jōtatsu*	improvement/progress
故障	*koshō*	out of order
修理	*shūri*	repairs
夫婦	*fūfu*	married couple

From *Furiten-kun*, p. 72

あなご	*anago*	sea eel
シャコ	*shako*	mantis shrimp
いくら	*ikura*	salmon roe
馬	*uma*	horse

From *The Rakuten Family*, p. 74

雪見酒	*yukimi-zake*	snow-viewing sake
風流	*fūryū*	elegance/refinement
耳	*mimi*	ear
済ます	*sumasu*	make clear/clarify
積もる	*tsumoru*	pile up
音	*oto*	sound (*n.*)
枝	*eda*	branch (*n.*)
落ちる	*ochiru*	fall (*v.*)
こける	*kokeru*	trip/fall/take a tumble
安心する	*anshin suru*	stop worrying/be relieved

From *Reggie*, p. 77

下半身	*kahanshin*	lower body
強化	*kyōka*	strengthening
必要	*hitsuyō*	necessity
判断する	*handan suru*	judge/determine
続く	*tsuzuku*	continue
練習法	*renshū-hō*	training method
海兵隊	*kaiheitai*	Marines
新兵	*shinpei*	new recruit
教練	*kyōren*	basic training
捕れる	*toreru*	can catch/capture
選手	*senshu*	player
失神する	*shisshin suru*	faint/collapse
技術	*gijutsu*	technique/skill
転げ回る	*korogemawaru*	roll around
扱う	*atsukau*	handle/deal with
奪い去る	*ubaisaru*	take/steal away
洗礼	*senrei*	baptism/christening
ぼけっとする	*boke-tto suru*	daydream/be lost in thought
怒らせる	*okoraseru*	make angry/provoke
まともに	*matomo ni*	seriously
合理的に	*gōri-teki ni*	rationally/pragmatically
ぶっ通し	*buttōshi*	nonstop
愛しい	*itoshii*	beloved

The Vocabulary Summary is taken from material appearing in this issue of Mangajin. *It's not always possible to give the complete range of meanings for a word in this limited space, so our "definitions" are based on the usage of the word in a particular story.*

• Classifieds •

CLASSIFIED ADS are **$25 for up to 30 words, and $1 per additional word** to run 1 time. Payment must be included with order. Commercial ads are $2.00 per word, $3.00 per word boldfaced. $30 minimum charge or $80/inch for display ads. discounts available for size and/or frequency (2 ¼" width, camera ready). Send to: MANGAJIN Classifieds, P.O. Box 7119, Marietta, GA 30065

Categories: • PEN PALS • NOTICES & EVENTS • BOOKS & PUBLICATIONS • COMPUTERS & SOFTWARE • JOB SEEKERS • CONSULTING • EMPLOYMENT • MISCELLANEOUS

(MANGAJIN reserves the right to edit or reject any classified advertisement.)

日本語のclassified OKです!

日本語のclassified OKです!

COMPUTERS & SOFTWARE

WHEN YOU FINALLY GET *SERIOUS* ABOUT LEARNING TO READ JAPANESE...

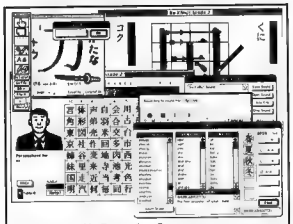
Kanji 2045

A software-based study kit for Microsoft Windows 3.1+

Full search capabilities
Mark and mark searching
Super user-friendly interface
Create your own search index
Can use with Canon Wordtank
Mnemonic ordering and comments
Requires Windows 3.1+, 8+MB RAM
2045 Kanji, including the *full* standard set
Cross-referenced to 4 popular kanji dictionaries
Test ON, KUN, meaning and character recognition
Make and search your own notes for each character

Send check or money order for $199
Free shipping anywhere in the world

Educational Software International
Tel: 808-396-1161 • Fax: 808-396-9231
272 Kalalau Street • Honolulu, HI 96825



Do KANJI Grade 2 *for Macintosh/PowerMac*

• 160Kanji/ExampleWords/Recording/Exercises/Index •
• Needs English System7or later/16MB of Disk Space •

Do KANJI Grade 2 **$46** [*Group User: from 6 units $36*]

Do KANJI Grade 1 (80 Kanji): $39 (group user from 6 units $29)
Shipping in US: $3 for first unit, each additional $2
NYS residents please add sales tax

email: kojiken@aol.com fax: 212-580-4804
Send Check in U.S. Funds Only. Payable to: Kenji Kojima
41 West 89th Street, New York, NY 10024

LANGUAGE SCHOOLS

LEARN JAPANESE IN TOKYO

The Quickest Path to Fluency!

Established Language School offers intensive Japanese, visa sponsorship, homestay consultation. OLJ Language Academy, Nihon Fudo Building 6F, 2-1-13 Shibuya, Shibuya-ku, tokyo 150 JAPAN.

Tel: 011-81-3-3400-7181.
Internet: aaron.persky@iac-online.com

VIDEOS & TAPES

Experience the Mysteries of Japan with A6 Adult CD-Rom!

For a free full-color catalog of **UNCENSORED**, state-of the art, **JAPANESE ADULT CD ROM** titles available in the US for the first time, please call **714-773-5413.**

Adults - 21 and over only please!

What a way to learn Japanese Culture!
DEALER INQUIRIES WELCOME!

Learn Japanese on Your Own!

Comprehensive self-instructional audio-cassette/book courses for learning Japanese and 90 other languages. Call or write for free 56-page catalog. **1-800-243-1234**

Audio-Forum, Dept. 114, Guilford, CT 06437

WORK & LIVE IN JAPAN

2-hour Videotape & Booklet

Details opportunities teaching English, modeling, and editing. Advice on salary negotiation, social customs, living arrangements and more
Workbook with resource addresses included.
Send $35 + $2.95 shipping to.
Japan Marketing Group
400 Groveland Ave. • Ste. 312
Minneapolis • MN • 55403
612-871-7889

INTERNATIONAL MARRIAGE

Japanese women seek Western men

欧米人と日本人の国際結婚

東方との出会いを求めて
デートの前に相手の写真とプロフィールを送付

We will send you their photos and profiles before you meet them.
For more information
Call 03-5275-1885
or write Transpacific Marriage Agency
Togawa Bldg. 3F-60 7-12-1 Nishi Shinjuku
Shinjuku-ku, Tokyo 160
Also serving Japanese men and Western women.

EMPLOYMENT

WORK for MANGAJIN!

Marketing Associate

Mangajin is looking for a marketing associate to work at our home office in Atlanta. Applicants should have computer skills (PageMaker, Quark,4D/Filemaker, Internet/WWW), copywriting ability (for promo flyers, press releases), people/telephone skills, innovative thinking in developing new marketing methods, and a sense of humor. Compensation based on skills/experience. Please send letter, resume, and samples of work (if available) to Mangajin Marketing, PO Box 7119, Marietta, GA 30065.

CLUBS

OTAKU NO ANIME is a nonprofit club dedicated to the promotion of Japanese entertainment and animation in the US. To join send a SASE to Otaku no Anime, 14185 Halper Rd., Poway, CA 92064.

A.F.W.J. is the Association of Foreign Women married to Japanese. To join us, please write or telephone Ann Endo, 5-7-30 Kosenba-cho, Kawagoe-shi, Saitama 350 Japan. Tel: 0492-25-9500

HEALTH & FITNESS

Shiatsu Massage

Straight from Japan

Back pain, leg pain, stiff shoulders, headaches, menstrual cramps, etc. ?

FOR PROFESSIONAL SHIATSU MASSAGE IN NEW YORK CALL SUZUKI-SENSEI AT
212-644-9232

Exchange Programs

Get yourself out of the classroom and into the culture of Japan—with JALEX

The Japanese Language Exchange (JALEX) program is an educational program that pairs native Japanese teachers from Japan with mentor teachers in the United States in precollegiate Japanese language programs.

JAPANESE LANGUAGE EXCHANGE PROGRAM

Interested in furthering your abilities as a Japanese language teacher?

JALEX **cordially invites you to attend upcoming training events in Chicago October 1995 or March 1996.** Past sessions have included *Cyberspace: Using the Computer in the Language Classroom, Team-Teaching in Action, Developing Community Support for Japanese,* and many others.

For more information, contact:
THE LAURASIAN INSTITUTION, ROSS HOUSE, 105 W. Burton, Eureka, IL 61530 USA; tel: 309-467-2208, fax: 309-467-3273

JALEX is funded by the Center for Global Partnership and administered by THE LAURASIAN INSTITUTION.

Housing Exchange

NASA Engineer in Reston, Va., looking for native Japanese speaker for conversation or language exchange. Roommate situation also available; free rent in exchange for speaking only Japanese at home. Leave message at 202-358-2536.

Japanese Business Cards

Send your English business card. We'll translate to "PRINTER READY" Japanese. $20 per card. Send check to JAPAN ACCESS STUDIO; 178 Edison-Furlong Road, Doylestown, Pa 18901. 215-345-8843. (PA. res. add 6% sales tax.

Pen Pals

Japanese Women seek friendship! Free brochure: PCC, 110 Pacific #208—AE, San Francisco CA 94111.

SJF, LDS, 27, University student, seeks friends who are interested in Japanese language and culture. Write in Japanese or English. Naomi Anjo, 1800 North State Street, #330, Provo Utah, 84604

Vivacious 18-year-old American girl would like to find Japanese penpals. If you are a young male or female from Japan, write me. My interests include manga/anime, martial arts, and more! Kelly McCoy, 422 Clearview Ave., Wheeling W.V. 26003.

Japanese male, 30 seeks sincere Chinese lady, 25-30, from any Asian country for friendship, possibly more. Write K.S., 6-6-10-503 Arima, Miyame, Kawasaki 216, Japan.

Mysterious American college student, 19, searches for pen pals all over Japan. If interested please write in English to: Doug Smith, 109 Lee Road, Wheeling W.V. 26003.

Olympic Rentals

Cute 2-bedroom, 2-bath townhome with patio about 12 easy miles from the Olympics. Central heat air. Well maintained by owner. Prefer non-smokers. $600/day. Call Greg: 770-432-5258.

Charming 1920's house in Midtown Atlanta with 2 units available. 20-minute walk to subway/Olympic Village. Unit 1: 2-bedroom, 2-bath, designer kitchen, washer/dryer. Unit 2: 2-bedroom, 2-bath, fully-equiped kitchen, sunroom, off-street parking. Both units: central/heat/air, cleaning service, cable TV, phone lines available. Each unit $16,800/3 weeks. Inquire regarding additional days. Call John or Linda: 404-876-2994.

5-bedroom house in Athens, Ga. Walk to soccer venue. 2 baths, central heat/air, sunroom, sunken patio, off-street parking. 3 weeks/$21,000, inquire regarding additional days. Call John or Linda: 404-876-2994.

Opening, Closing Ceremony and other Atlanta 1996 tickets to Olympics available. Rent a multi-bath, 2-story townhouse with patio and laundry. Near mass transit, Olympic Village and Conyers. Flexibility, privacy. US 770-458-9515 (English only) or 2699 Frontier Trail, Atlanta, GA 30341

***MANGAJIN* CLASSIFIEDS ADS GET RESULTS!**

Statement required by 39 U.S.C. 3685 showing the ownership, management and circulation of Mangajin, published monthly except January and July (10 issues per year). Date of filing: September 12, 1995. Publication No. 1051-8177. Annual subscription price: $39.95.

Compete mailing address of known office of publication: 200 N. Cobb Parkway, Suite 421, Marietta, GA 30062.

Complete mailing adddress of headquarters or general business office of publisher: 200 N. Cobb Parkway, Suite 421, Marietta, GA 30062.

Publisher & Editor: Vaughan P. Simmons, P.O. Box 7119, Marietta, GA 30065; Managing Editor: Laura Silverman, P.O. Box 7119, Marietta, GA 30065.

Owner: Vaughan P. Simmons, Marietta, GA; Hiromichi Moteki, Tokyo, Japan; Sekai Shuppan Kenkyu Center, Tokyo, Japan; Molten Corporation, Hiroshima, Japan; Ronald M. Finne, Tokyo, Japan.

Known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities: None.

Extent and nature of circulation:

	Average number of copies each issue during preceding 12 months	Actual number of copies of single issue published nearest to filing date
A) Total number of copies (net press run):		31,000
B) Paid and/or requested circulation:		
1) Sales through dealers and carriers, street vendors and counter sales:		20,454
2) Paid and/or requested mail subscriptions:		7,172
C) Total paid and/or requested circulation:		27,626
D) Free distribution by mail:		775
E) Free distribution outside the mail:		325
F) Total free distribution:		1,100
G) Total distribution:		28,726
H) Copies not distributed:		
1) Office use, leftovers, spoiled:		1,500
2) Return from news agents:		774
I) Total:		31,000
Percent paid and/or requested circulation:		.0096

I certify that the statements made by me above are correct and complete.

(Signed) Vaughan P. Simmons, Publisher

Get Connected!

AsiaSoft is now offering the missing link that will get you and your Macintosh truly connected.

ActiveTalk Plusは、Macintosh用の通信ソフトウェアとして、実績のあるASL-Talkを機能強化した日本語通信ソフトウェアです。

ActiveTalk Plusは、NIFTY-ServeやPC-VANなどのパソコン通信へのログイン・ログアウトを簡単に行えるアシスタント機能、高速ファイル転送機能、ISDN機器を含む高速な通信機器の対応など新たな3つの機能を加えました。ActiveTalk Plus is available for just $119.

新しいオペレーティングシステム漢字Talk7.5をつけてあなたのMacをパワフルに！漢字Talk7.5をご希望の方は今すぐAsiaSoftへお電話ください。新機能が付きもっと使いやすくなりました。

- QuickDraw GX
- PowerTalk
- AppleGuide
- Macintosh PC Exchange
- Much more!

MacintoshでもWindowsでも、日本語ソフトウエアなら、北米最大のディストリビューターのシステムソフトでは何でもあります！

Visit our new World Wide Web page at http://www.xmission.com/~asiasoft

AsiaSoft©

Mac: 1-800-882-8856
PC: 1-800-992-9894
Fax: 1-407-234-4991
Internet: asiasoft@asiasoft.com

Mangajin Subscription Information

Have *Mangajin* delivered to your door 10 times a year! Subscribers also get special discounts on all our catalog items.

- **USA (also APO & FPO)**
  $39.95/year (10 issues)
  (Tel. 800-552-3206, Fax 770-590-0890)
- **Canada and Mexico**
  US$50/year (10 issues)
  (Tel. 770-590-0091, Fax 770-590-0890)
- **Japan**
  ¥8,300/year (10 issues)
  Contact Sekai Shuppan Kenkyu Center
  (Tel. 03-3479-4434, Fax 03-3479-5047)
- **Australia**
  Contact Intext Book Co.
  (Tel. 03-486-1755, Fax 03-486-1235)
  or Japan Book Plaza
  (Tel. 02-235-3300, Fax 02-235-3169)
  or Techflow
  (Tel. 02-971-4311, Fax 02-982-3623)
- **New Zealand**
  Contact Aquila Bookstore
  (Tel. & Fax 09-373-3801)
  or Techflow in Australia (see above)
- **Germany**
  Contact Japan Service
  (Tel. & Fax 06439-5167)
- **United Kingdom**
  Contact Asahiya Shoten
  (Tel. 081-200-0039, Fax 081-200-3872)
- **All other countries**
  US$80/year. Contact Mangajin in the United States.

Student rate:
Discounts are available for full-time students in the USA and Canada. Call or write for more information.

Gift subscriptions:
A letter announcing your gift will be sent along with the first issue. We can process gifts to Japan at our US office, but the cost is the same as a subscription in Japan and will be charged according to the current exchange rate.

Back issues:
Back issues are available for $4.95 each ($4 for subscribers), plus shipping and handling. Contact Mangajin for a complete list of available back issues.

Mangajin's Catalog

The *Mangajin* catalog features dictionaries, language-learning tools, videos, art books, T-shirts, manga, fiction—even books for kids. It appears in every other issue of the magazine, but the merchandise is always available. Contact Mangajin to place your order or to request a copy of the catalog.

To order:

- **Delivery time**
  Standard delivery time is 2–4 weeks within receipt of order. Rush orders available at an extra charge.
- **Ordering by telephone or fax**
  We accept MasterCard and Visa.
- **Ordering by mail**
  We accept checks and money orders in US dollars, made payable to Mangajin. Send to: Mangajin, PO Box 7119, Marietta, GA 30065, USA.
- **Purchase orders**
  Purchase orders are accepted by mail or fax.
- **E-mail inquiries**
  Send questions regarding catalog items and subscriptions to:
  Orders@Mangajin.com

Mangajin meets your travel needs!

Gateway to Japan (Revised Edition)

One of the best Japan travel guides on the market. Place names written in English and Japanese characters. With food, lodging, transportation and shopping details, maps, and engaging essays on history and culture. Suitable for high- or low-budget travelers. 541 pages, softcover.
$19, subscriber price $17

The Japan Vacation Planner

Not an ordinary guidebook, *The Japan Vacation Planner* is a complete pre-travel resource that will help you design your own trip. Includes worksheets, a budget planner, and tips for using local maps and timetables. It's an organization freak's dream! 166 pages, softcover.
$12.95, subscriber price $11.65

Japan Travel Bureau's Illustrated Book Series

Each book is packed with facts about Japanese traditions and daily life. Filled with entertaining illustrations that bring the facts to life. Approx. 200 pages each, pocket size.

Volume 1: *A Look Into Japan.* An introduction to a variety of Japanese traditions, customs, and pastimes.
Volume 2: *Living Japanese Style.* Practical explanations of Japanese daily life, designed to help one avoid culture shock.
Volume 3: *Eating in Japan.* A comprehensive guide to Japanese cuisine—ordering, eating, and cooking.
Volume 8: *Salaryman in Japan.* A year in the life of Japan's hard-working businessmen.
Volume 14: *Japanese Inns and Travel.* An introduction to the types of Japanese lodgings and a history of travel in Japan.

$10 each, subscriber price $9.50 each
Set of five $48, subscriber price $46

To order: Shipping and handling cost depends on the total amount of the order—contact Mangajin for the correct amount. We accept MasterCard, Visa, checks, and money orders (made out to Mangajin and drawn on US funds). Please allow 2–4 weeks for delivery.

1-800-552-3206 • Fax 770-590-0890 • PO Box 7119, Marietta, GA 30065 • Orders@Mangajin.com

The Best Japanese Language Program

As agreed by learners and critics alike...

"For a complete, full-scale Japanese course for beginners, nothing beats Power Japanese."
CD-ROM WORLD

"If this isn't the very best way of learning basic Japanese, I'd like to know what is."
COMPUTER SHOPPER

"This isn't just one of the 100 best CD-ROM's; it's one of the 10 best."
PC MAGAZINE

"This program (Power Japanese) takes language training into another dimension, and its thorough but fun design is unrivaled."
PC WORLD

"Power Japanese is a godsend...for those who have been floundering in a sea of Japanese grammar tapes, for months or years."
CD-ROM TODAY

"(Power Japanese and Kanji Moments) are a breakthrough in learning a forbiddingly complex language."
PC MAGAZINE

▶ Power Japanese for Windows

An enjoyable, self-paced, multimedia language course that gives native English speakers command of basic spoken and written Japanese.

Power Japanese uses a number of techniques including sounds, interactive drills and games, innovative screen designs, and careful selection of materials to provide a vibrant learning environment while helping you to retain what you have learned.

New in Version 2.0!

- **Voice Record/Compare**
- **Japanese word-processor**
- **Voicetracks**
- **On-line dictionary**

(sent to you FREE when you register)

JUST IN! *Power Japanese wins 1995 Multimedia World Readers' Choice Award*

▶ Kanji Moments for Windows

A self-guided multimedia language course which introduces some of the Idiographic characters (or Kanji) used in Japanese.

As you read each article, you hear the pronunciation, see the sentences, and see a character written stroke by stroke in a fully animated fashion.

In addition to Japanese articles, *Kanji Moments* for Windows includes several kinds of interactive drills that reinforce learning.

▶ 60 Day Guarantee

If you are not satisfied with the program, you can return it for a full refund.

FREE* 1 Year Subscription to **MANGAJIN** with purchase of *Power Japanese* & *Kanji Moments* from BayWare, Inc. LIMITED TIME OFFER!

Basic Minimum System Requirements: 386-based Windows 3.1 compatible computer with 4 MB of RAM and a VGA display adapter. Available on CD-ROM and 3.5" disks. Requires multimedia (MPC) sound/adder compatible sound card and microphone for voice recording.

For more information

CALL 1-800-538-8867

BayWare, Inc. P.O. Box 5554, San Mateo, CA 94402 Tel: (415) 286-4492 Fax: (415) 578-1884

* Limited time offer. Free 1 year new/renewal subscription to *Mangajin* with purchase of *Power Japanese* and *Kanji Moments* from BayWare, Inc. only. Please mention **code #MANG45** when ordering. *Power Japanese* and *Kanji Moments* are trademarks of BayWare, Inc. All other products are trademarks of their respective owners.

SONY

Take the World with You

Cassette-case Size
World Band Receiver

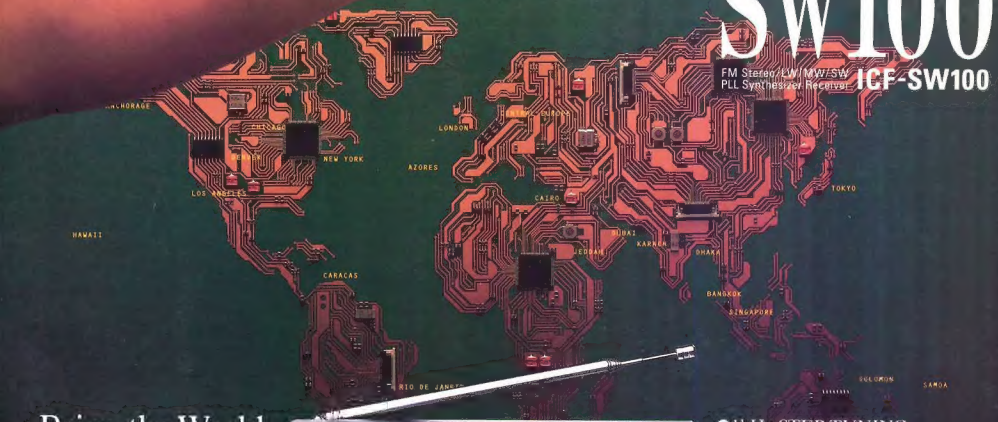
- 1kHz STEP TUNING
- SYNCHRONOUS DETECTOR
- 50 MEMORY PRESETS
- SSB RECEPTION
- 24-CITY NAME/TIME DISPLAY
- STATION NAME TUNING/EDITING

Radio reception time World time

WORLD BAND RECEIVER

SW100

FM Stereo/LW/MW/SW PLL Synthesizer Receiver **ICF-SW100**



Bring the World Home

Desktop-type Compact
World Band Receiver

- 1kHz STEP TUNING
- SYNCHRONOUS DETECTOR
- SSB RECEPTION
- 22 MEMORY PRESETS
- CLOCK

WORLD BAND RECEIVER

SW7600G

FM Stereo/LW/MW/SW PLL Synthesizer Receiver **ICF-SW7600G**

Sony World Band Receiver

WORLD BAND RECEIVER

*Specifications and features may change according to country.